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THE AUSTRALASIAN PHOTO-REVIEW

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YEAR NINETEEN FIFTY-THREE

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A. E. BROWN

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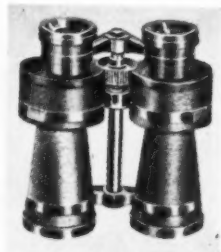


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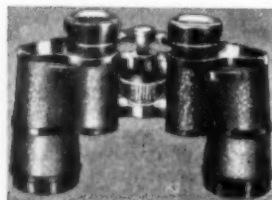
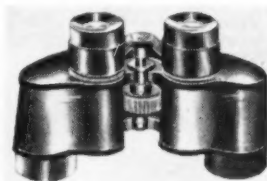


FOR HOLIDAYS . . .

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carry, light in weight, sturdy construction and of convenient range and power. Its attractive shape allows it to fit snugly into masculine hands, whilst it may easily be pocketed or put into the handbag if so desired.

Steptron, 8x 30, Centre Screw Focusing



SPORTING EVENTS

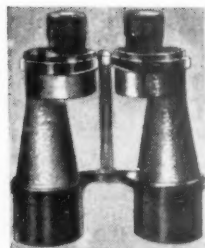
As regular racegoers and sporting enthusiasts are seldom deterred by dull weather, it is essential that their binoculars be 100% efficient under similar conditions . . . hence the popularity of the slightly extra

power and larger object glasses of the "Stepruva"—a binocular which ensures quick and easy recognition of colours and competitors at considerable distances without any suggestion of strain.

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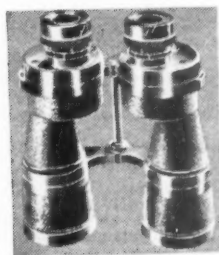
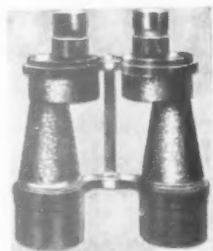
Stepmur, 10x 50, Centre Screw Focusing



FOR BIG-GAME HUNTERS

Small objects at long distances—such as the difficulties encountered by the big game hunter or the rifleman—demand exceedingly high magnification and good light transmission in a binocular. These qualities, together with many others, are incorporated within the widely-used "Stepsun" binocular.

Stepsun, 12x 50, Centre Screw Focusing



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Tropical Ten, 10x 50, Eye-piece Focusing



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C/o Dept. of Technical Education
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Sydney University Photographic Society
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Society and Affiliated Photo. Clubs
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Dept. of Railways, Sydney

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Bridge & Phillip Streets, Sydney

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Box 45, G.P.O.,
Sydney

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St. Alban's Vicarage
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194 Summer Street, Orange, N.S.W.

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The Camera Club of Sydney
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Box. 2016, G.P.O., Sydney

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C/o Y.M.C.A.,
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Sydney Camera Circle
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Merewether West, Newcastle, N.S.W.

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Armidale SN, N.S.W.

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Montague Street, Goulburn, N.S.W.

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"Ivanhoe," Gib Rd., Mittagong, N.S.W.

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Pritchard Street
Swan Hill, Vic.

Kodak Camera Club
Hon. Sec.: C. Watson-Brown
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Hagwood Chambers
George Street, Brisbane, Q.

Stanthorpe Camera Club
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Stanthorpe, Q.

Warwick Camera Club
Pres.: Dr. L. T. Lloyd
P.O. Box 53, Warwick, Q'land.

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Mt. Isa Photographic Group
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T-131, Mt. Isa, Q'land

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School of Arts, Cairns, Q'land

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Private Mail Bag No. 3, Gladstone, Q.

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Railway Estate, Townsville, Q.

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Camera Club (R.A.A.F.)
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2 A.S.C., R.A.A.F.
C/o G.P.O., Perth, W.A.

PACIFIC ISLANDS

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Port Moresby, N.G.

Forthcoming Salons and Exhibitions

	Approx. Closing Date	Approx. Closing Date
Ballarat Begonia Festival Exhibition. Information from: Hon. Sec. Ballarat Camera Club, H. E. Richmond, 221 Talbot Street, Ballarat, Vic.	Feb. —th	Mar. 15th
Yorkshire Evening News International Photo-graphic Fair and Exhibition Information from: J. J. Mathier, Yorkshire Evening News, News Buildings, 13/17 Trinity Street, Leeds, England.	Feb. 9th	
Ipswich Photographic Society International Exhibition Information from: Exhibition Secretary, Mr. R. S. Turner, 27 Tuddenham Road, Ipswich, England.	Feb. 16th	Mar. 3rd
Worcestershire Camera Club International Salon and Exhibition Information from: C. J. Morrall, 27 The Tything, Worcester, England.	Feb. 20th	Mar. 8th
City of London and Cripplegate Annual Exhibition Information from: Exhibition Secretary, City of London and Cripplegate Photographic Society, 145 Thanet Street, London, W.C.1, England.	Feb. 22nd	Mar. 29th
Solihull Salon. Information from: E. R. Evesson, Salon Chairman, 50 Highwood Avenue, Solihull, Birmingham, England.	Feb. 27th	Mar. 15th
Charleroi International Salon Albert I. Information from: M. R. Populaire, 18 Rue J. Destree, Charleroi, Belgium.	Feb. 28th	
Tangiers International Salon. Information from: Armand J. Botbol, 34 Rue de Tetchan, Tangiers, Morocco.	Feb. 29th	Mar. 31st
Virginia Photographic Salon. Information from: L. E. Walton, Jr., Salon Director, Camera Club of Richmond, 2018 Ittsdale Avenue, Richmond 28, Va., U.S.A.	Feb. 16th	Mar. 15th
Rochester International Salon of Photography. Information from: Lowell Miller, Exhibition-Director, 99 Parkwood Road, Rochester 16, N.Y., U.S.A.	Feb. 12th	Mar. 1st
Great Falls Salon. Information from: Miss Elwis Caralan, Box 1997, Great Falls, Montana, U.S.A.	Feb. 10th	Mar. 10th
Annual International Photography, Circle of Confusion. Information from: A. W. Maddox, 12020 East Orange Street, Norwalk, Cal., U.S.A.	Feb. 12th	Mar. 12th
Philadelphia International Exhibition. Information from: Prints: Free Library, Philadelphia 24, Penna. Print Entries and Fees: Miss M. Knight, 1123 Harrison Street, Philadelphia, Penna. Slide Fees and Forms: Mrs. Ruth M. Clerly, 2016 Arthur Street, Philadelphia, Penna., U.S.A.	Feb. 16th	Mar. 17th
Pittsburgh International Salon. Information from: Karl S. Leach, 92 Estella Avenue, Pittsburgh 11, Pa., U.S.A.	Feb. 20th	Mar. 31st
Harpenden Photo. and Cine Society Open Exhibition Information from: Exhibition Committee, "Norrisbury," Westfield, Harpenden, Hertfordshire, England.	Mar. 6th	Mar. 31st
Windlesham Exhibition. Information from: S. C. Heyward, "Hallgrove," Bagshot, Surrey, England.	Mar. 15th	Mar. 31st
Plymouth Festival Exhibition. Information from: W. L. Martin, 13 Beechwood Terrace, Motley, Plymouth, Devon, England.		Mar. 30th
Hensworth Photographic Society Annual International Exhibition Information from: Hon. Secretary, J. T. Parry, 110 Hathersage Road, Great Barr, Birmingham, England.		
Port Colborne Exhibition. Information from: Dr. G. B. White, 239 Sugarloaf Street, Pt. Colborne, Ontario, Canada.		
Canadian International Exhibition of Colour Transparencies Information from: W. J. Blackhall, c/o Toronto Camera Club, 2 Gould Street, Toronto, Ontario, Canada.		
Toronto Exhibition of Monochrome and Colour Prints. Information from: Rex Frost, Toronto Camera Club, 2 Gould Street, Toronto, Ontario, Canada.		
South African International Salon. Information from: Salon Secretary, P.O. Box 7024, Johannesburg, South Africa. Cine Section: J. K. Stokes, Hon. Secretary.		
Italian Exhibition of Colour Prints. Information from: Associazione Fotografica Italiana, Via Maria Vittoria 23, Turin, Italy.		
Turin International Festival of Colour Slides. Information from: Dr. Renato Fioravanti, Societa Fotografica Subalpina, Via Bogino 25, Turin, Italy.		
San Francisco International Colour Slide Exhibition. Information from: Burton H. Ladensohn, 3140 Clay Street, San Francisco 15, California, U.S.A.		
Seattle International Salon. Information from: Art Henning, 4516E 10th Street, Seattle 5, Washington, U.S.A.		
Reading Exhibition of Photography and Colour Slides. Information from: August J. Heidrich, Central Y.M.C.A., Reading, Penn., U.S.A.		
James River Camera Club and Mariners' Museum of Newport News, Esh. Information from: Mr. E. H. Myers, 1609 E. Warwick Road, Warwick, Virginia, U.S.A.		
Boston Annual Salon of Photography. Information from: Selma Koehler, 122 St. Stephens Street, Suite 14, Boston, Mass., U.S.A.		
Baltimore International Salon. Information from: Vernon K. Kuling, 2527 Creighton Avenue, Baltimore 14, Md., U.S.A.		
Columbus Colour Slide and Nature Slide Exhibition Information from: Mr. John J. Shelley, Bt. 187, Thornville, Ohio, U.S.A.		
Louisville Salon of Photography. Information from: Ernest T. Humphrey, 4722 Burkley Avenue, Louisville 8, Ken., U.S.A.		
Louisville Colour Slide Exhibition. Information from: Miss Catherine J. Wiley, 2082 Douglas Boulevard, Louisville, Kentucky, U.S.A.		
International Exhibition of Associaao Brasileira De Arte Fotografica, Brazil. Information from: Ray Mess, 1800 N. Farwell Avenue, Milwaukee 2, Wisconsin, U.S.A.		

THE AUSTRALASIAN PHOTO-REVIEW

EDITOR: KEAST BURKE, ARPS, APSA

Vol. 60

JANUARY 1953

No. 1

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The A.P.-R. for JANUARY, 1953 7

A Word for the Tripod

Mainly due to the prevailing 'can't be bothered' attitude and the advent of miniature cameras, the practice of a firm support for the instrument has tended to be somewhat neglected. If you are not satisfied with your results, despite every care being taken, try the following experiment.

First of all, mount on the front of your camera (with adhesive tape or rubber bands) a small mirror—one out of the wife's handbag will do—and then arrange a set-up in a darkened room which is at least 20 feet long; about three or four feet from the operator's end focus an electric torch so that the beam strikes the mirror on the camera when it is held in the normal operating position (either at eye-level, or, in the case of a reflex, waist-level), reflect the beam of light on to the far wall, press your camera release at, say $1/50$ second and watch the reflection closely, or better still have somebody else stand close to the wall and report the amount of shake. The result may astonish you; the spot may perhaps move four inches at the instant of release and it may travel at a speed equivalent of 60 miles per hour—which in effect is like trying to stop an object 20 feet away moving at 60 miles an hour with an exposure of $1/50$ sec. The further you reflect your beam the bigger the displacement—which, of course, suggests that the more you try and enlarge from a negative made under these conditions, the worse will be the print quality.

You will find that the larger or press type cameras are more easy to hold still because they possess a greater amount of inertia when the release is pressed. Also, it is a fact that the bigger negatives are not enlarged as much as the smaller ones.

Tripods come in all types, sizes and prices; purchase a good one, for many of the flimsy folding types are worse than none at all. Try your experiment again, using your camera mounted on your tripod or perhaps the one you intend buying. First, release the shutter at, say, $1/10$, $1/25$ and $1/50$ watching for any movement of the light spot, then playing an electric fan on your camera simulating a gusty wind; again you may be surprised to

By J. N. TOMLINSON

see quite a lot of movement. In practice you can often shelter the camera with your body unless, of course, the wind is blowing dead ahead.

From this little experiment you will appreciate my point that a flimsy tripod is useless and expensive at any price. As with fishing rods, the less the number of joints the firmer it will be. I believe the ideal tripod is one having only two divisions, a sliding tube leg within another tube on two wooden legs that can be locked firmly at different lengths. At the top a good firm ball and socket joint is better than the movie type pan-tilt head (although they are very firm they do not allow you to level on the diagonal). A further refinement is a sliding centre tube enabling to elevate your camera to eye-level. Avoid rubber buttons on the legs, I find sharp steel points best—one so very seldom works on polished floors where they may mark; if you have to, carry three small pieces of $\frac{1}{4}$ " kromhyd rubber, which will take care of the problem.

Keep all the joints of your tripod firm but not too stiff. Finally, a good friend is worth caring for so have made a canvas bag with a felt pad (to protect the points) and with a handle placed at the balanced position for ease in carrying.

Advance Notice

19TH

KODAK INTERNATIONAL SALON OF
PHOTOGRAPHY TO BE HELD IN AUSTRALIA

The Kodak International Salon of Photography will again be held this year under the conduct of a general salon committee in association with the "A.P.R." editorial staff. From the advance notice received it would appear that the awards and conditions are much the same as on the last occasion.

Entries close with the Company's Advertising Department in Sydney on December 1st, 1953. Entry forms available later.

KODAK (A. ASIA) PTY. LTD.



D. McDERMANT

AN ALBUM OF SELF-PORTRAITS

N. OZOLINS





M. FARRAWELL

A. C. REDPATH





A. J. ANDERSON



A. H. RUSSELL



R. F. CORBETT



D. H. FEATHERSTON



A. K. DIETRICH



A. F. ALLE



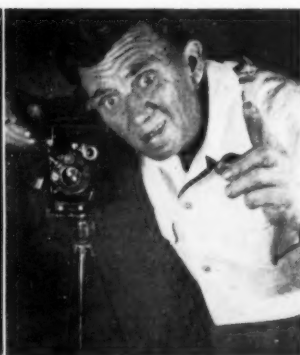
ENID BIRD



F. P. HION



J. R. ADAMSON



R. F. CORBETT

AN ALBUM OF



G. H. MANSELL



H. W. PARKER



D. M. SAUNDERS



JOHN ROGERS



M. A. STRATTON



N. YOUNGMAN



D. L. BEET



G. STOTT



P. D. WRIGHT

SELF-PORTRAITS

The Optics of Enlarger Design

By the time the writer had constructed his third enlarger and then modified it about half-a-dozen times, he had managed to learn something about the mechanical requirements of an enlarger but remained rather vague about the optical side, although he arrived at a certain amount of success by trial and error.

Although several articles in books had been read on the subject, each was written about a specific design and did not give an elementary theory* of the subject, which was really what was wanted.

Having subsequently collected the elementary theory of the optics of enlarger design, and applied it satisfactorily, it occurred to the writer that perhaps it might be of use to others who like to design their own enlarging equipment with some assurance that it will "work" when completed. The following notes explain the theory with reference to an enlarger for enlarging from $2\frac{1}{4}'' \times 3\frac{1}{4}''$ negatives, but, of course, the same principles would apply for an enlarger of any other size.

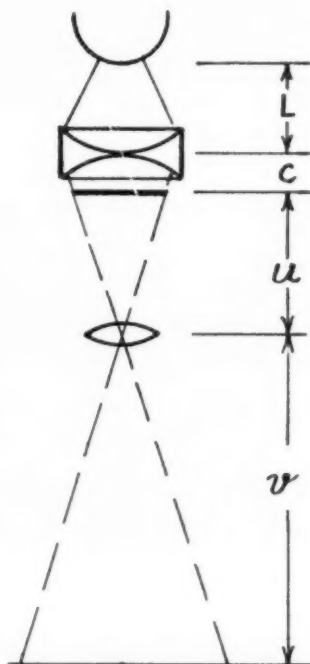
Assuming, then, that the maximum size of negative to be enlarged is $2\frac{1}{4}'' \times 3\frac{1}{4}''$, i.e., 4" diagonal, the diameter of condenser required to cover it properly is $4\frac{1}{2}''$ dia. Even this size of condenser may not cover the negative completely if an enlarging lens of less than 4" focal length is used. On the other hand, the shorter the focal length of the enlarger lens (called "the lens" in what follows) the less the overall height of the enlarger for a given size of enlargement.

To determine how far the lens will have to be from the negative to give the minimum and maximum degrees of enlargement required, the following assumptions and calculations are made.

In order to keep the travel distance of the lens between extreme positions, and the overall height of the enlarger to a reasonable figure, it is assumed that enlargements will be not less than twice the lineal size of the negative, or more than eight times, and that the lens is of 4" focal length.

*See also A.P.-R. for 1950, pages 29, 74 and 294; for 1948 pages 187, 302, 307, 411 and 745.

By E. P. TAYLOR



In the figure :

L = distance from lamp bulb to centre of condenser

c = distance from centre of condenser to negative

u = distance from negative to lens

v = distance from lens to easel

f = focal length of lens

f_c = focal length of condenser

m = magnification of picture compared with negative (lineal)

(Dimensions must be all in inches or all in centimetres.)

$$\text{Then } \frac{1}{u} + \frac{1}{v} = \frac{1}{f}$$

$$v = f(m + 1)$$

$$u = \frac{v}{m}$$

When $m=2$ and $f=4"$ (as assumed above)
then: $v=f(m+1)=4 \times 3=12"$

$$u = \frac{v}{m} = \frac{12}{2} = 6"$$

When $m=8$ and $f=4"$ (as assumed above)
then: $v=4 \times 9=36"$

$$u = \frac{36}{8} = 4\frac{1}{2}"$$

So that the total travel of the lens on its focusing track is $6"-4\frac{1}{2}"=1\frac{1}{2}"$, the maximum height of the negative from the easel is $u+v=36"+4\frac{1}{2}"=40\frac{1}{2}"$ and the minimum height is $6"+12"=18"$.

The enlarger must be capable of giving very even illumination on a sheet of paper placed on the easel with no negative in the carrier. To ensure this it is necessary for the lamp to be so spaced from the condenser that the light comes to a focus through the condenser at the average position of the enlarger lens. (This can be checked by removing the lens from the enlarger.)

The equation for the condenser, corresponding to that given above for the lens, is:

$$\frac{1}{L} + \frac{1}{c+u} = \frac{1}{f_c}$$

in which "L" is the distance from the light source to the centre of the condenser. If an opal bulb is used, its distance from the condenser does not need to be adjusted for different positions of the lens, as would be required if a theoretical point source of light, or a concentrated light, were used. With an opal bulb the source of light is taken as the surface of the bulb nearest to the condenser, hence: "L" equals distance from the under surface of the lamp bulb to the centre of the condenser.

Assuming that the negative is $1"$ from the centre of the condenser, the distance of the condenser centre from the lens varies from $4\frac{1}{2}" + 1"$ to $6"+1"$, i.e., from $5\frac{1}{2}"$ to $7"$, or a mean distance of $6\frac{1}{4}" (=c+u)$.

Condenser lenses of $4\frac{1}{2}"$ diameter can be bought with focal lengths of the individual lenses of $6"$ or $4"$, the latter being the more expensive.

Using a condenser made up of two $4"$ focal length lenses, the focal length of the combined lens is $2"$ (when the lenses are used together the combined focal length is given by

$$\frac{1}{f_c} = \frac{1}{f_1} + \frac{1}{f_2}$$

where f_1 and f_2 are the respective focal lengths of the individual lenses). Hence the focal length of the complete condenser is given by:

$$\frac{1}{f_c} = \frac{1}{4} + \frac{1}{4} \quad \text{i.e., } f_c = 2"$$

From the equation $\frac{1}{L} + \frac{1}{c+u} = \frac{1}{f_c}$

we obtain $\frac{1}{L} + \frac{1}{6\frac{1}{4}} = \frac{1}{2}$ whence $L = 3"$

or the distance from the bottom of the opal bulb to the centre of the condenser is $3"$.

To the top surface of the condenser it is approximately $2"$.

If $4"$ focal length condenser lenses of $4\frac{1}{2}"$ diameter are not available, or are too expensive, then $6"$ focal length lenses may be obtained, but the lamp must then be placed further away. Thus the combined focal length of the condenser will be $3"$ and

$$\frac{1}{L} + \frac{1}{c+u} = \frac{1}{3} \quad \text{i.e., } \frac{1}{L} + \frac{1}{6\frac{1}{4}} = \frac{1}{3} \quad \text{whence } L = 5\frac{3}{4}"$$

This makes the lamp-house $2\frac{3}{4}"$ longer than for a condenser using $4"$ focal length lenses. Alternatively, a condenser made up of a $4"$ and a $6"$ lens could be used having a composite focal length of $2.4"$

$$\frac{1}{f_c} = \frac{1}{4} + \frac{1}{6} \quad \text{in which case } L = 4"$$

Summing up, using a condenser made up of two $6"$ focal length lenses, the distance from the bottom of the lamp bulb to the centre of the

condenser is $4\frac{1}{2}$ " plus 2" to the negative plus $4\frac{1}{2}$ " to the lens plus 36" to the easel, giving a maximum distance from the bottom of the bulb to the easel of $47\frac{1}{4}$ ", requiring a column for supporting the lamp-house of approximately 4' in height.

Some other points to keep in mind when making the enlarger are:

1. The negative must be accurately parallel to the easel.

2. The axis of the lens must be strictly perpendicular to the negative and the easel. If either of the above requirements is absent, the negative cannot be focused over the whole area of the easel when using a large aperture.

3. The negative should be placed as close to the condenser as practicable. This ensures that the corners of the negative are uniformly lighted. The further the negative is from the condenser the more closely its corners approach the cone of poor lighting from the fringe of the condenser. However, the closer the negative is to the condenser the more care

is necessary to keep the underside of the condenser free from dust, or it will be focused on to the easel as blurred particles.

4. It is very advantageous to have an adjustable aperture on the lens, so that it may be fully opened for focusing and closed down somewhat for sharp definition during exposure of the print.

5. A help in focusing is a small magnifying glass of about 6x magnification mounted on a stand so that it can be placed on the easel properly focused on the image and through which one can see if the enlarger lens is focused correctly.

6. Finally, no light must stray from the enlarger directly downwards on to the easel, and only a minimum may be allowed to stray on to light-coloured walls or other reflecting surfaces. Even light reflected from the white bromide paper (on the easel) on to a nearby light-coloured wall may be reflected back on to the paper and spoil the quality of the print. In such a case, a dark cloth could be hung on the wall to prevent the reflection.



Garth Grant-Thompson, A.R.P.S.: In recognition of his fine photography in pictorial and nature fields, and his interest in the progress of photography in Queensland.

Dr. A. E. Fraser Chaffer, A.P.S.A.: In recognition of his distinguished photographic ability and his extensive promotional and educational services.

The "A.P.-R."

Recognition Medal Awards

1951-1952

Alfred Clegg Redpath: In recognition of his work as Organising Secretary of Australia's Jubilee Salon and for his achievement in pictorial photography.

Adelaide Camera Club: In recognition of its fine history of photographic progress over a period exceeding fifty years.

Melbourne Camera Club: In recognition of its fine history of photographic progress over a period exceeding fifty years.

The Photographic Society of N.S.W.: In recognition of its fine history of photographic progress over a period exceeding fifty years.

COMPOSITION SIMPLIFIED

By
HERMON GABRIEL



Preface

PICTURES are a universal language or method whereby thoughts or feelings can be conveyed to others. A picture can stir the imagination more vividly than the most lengthy description in writing. Unless properly arranged, however, pictures are powerless to convey a definite meaning.

All things in Nature are governed by laws and principles. By mastering the use of the musical scale, one can express ideas with music. By mastering the scale of hues and their values, one can express ideas with colour. Likewise, tones or lines, if properly composed, can be made to express thoughts, ideas or emotions.

There are many geometrical forms around which a composition can be built. Chief among them are the Triangle, Circle and Radii. These forms act the same as the steel framework of a building—they determine the shape or design and add strength. A building has a main entrance, an exit, windows to see through, and hallways leading to the various units. Every picture must be constructed upon the same principle; there must also be a governing factor around which everything else centres. This factor should be the idea, emotion or feeling that one wishes to convey.

The chief aim of those who aspire to create pictures should be to portray the most striking peculiarities or outstanding characteristics of things seen. It may be the way the light strikes the subject; it may be the feeling of mystery in the shadows, the beauty of line or the fascination of tone that intrigues one. Whatever this feeling is, it should be so powerful that the viewer feels it to the very

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depths of his soul. This feeling will be experienced by all, in a greater or lesser degree, depending upon one's sensitiveness. The study of composition will make the mind pliable, so that it will see the abstract as well as the concrete qualities in things.

By proper arrangement of light and shade, common things can be given a feeling of grandeur. A homely misshapen face, when lit up by the right mental condition, will appear interesting and beautiful. It isn't necessary for one to travel to distant points to find the best picture material. In one's own backyard can be found many things that suggest interesting patterns for pictures.

The photographer should try to express ideas, rather than the superficial aspect of things. The soul, or inner quality of the thing, is what really counts. Romance, mystery, rhythm, ecstasy or gloom can be powerfully portrayed in colour or monochromatic values.

The beginner should study the subject from every angle before coming to a final decision. The cardinal fault of the average layman is to crowd the picture with unnecessary detail. He should strive for simplicity and massing of tones.

Compositions should be broad in conception, full of feeling and mystery, and should tell their story with the minimum amount of detail.

By no means should the beginner make the mistakes of others. He should endeavour to create a distinctive style of his own. The style need not necessarily be freakish. Distinctiveness can be reflected in the choice of subject matter, or the way the subject is lighted, or perhaps some peculiar rhythm or feeling that is not seen in the works of others.

He should not become too technical-minded. It will stifle his imagination and destroy feeling. Nor should he worry too much about the instruments or tools with which the picture is to be made. The tools are just a means to the end. A good picture is one that is so cleverly done that the means to the end have been entirely eliminated.

Rules are made for the beginner, but with practice he will become so familiar with them that their application will become unconscious, instead of laboured. When he reaches this point, he will be at liberty to break rules when necessary to accomplish a desired result. He may find it expedient to distort in order to secure a certain effect. His trained perceptions will tell him how far he can go.

After the simple forms have been mastered, the beginner can try combinations of two or more forms. Keep the structural forms hidden, and the finished results will always look spontaneous and free from stiffness.

Most of the treatises that have been written on this subject are so abstruse and surrounded with mystery that the average layman becomes confused, rather than enlightened.

After many years of practical experience in teaching art, the author, through seeing the needs and shortcomings of the student, has condensed the principles of Composition down to nothing but the living essentials. It is not necessary to be a born artist in order to compose a picture. Anyone without previous experience can, by following the rules outlined herein, compose a pleasing picture.

HERMON GABRIEL.

The Scale

When using this principle as a basis for a composition, always bear in mind that emphasis or interest can only be obtained by contrasting a large object with a smaller one.

The picture should never be divided into equal areas.

In landscapes, keep the horizon line away from the centre. The best placement is about one-third from the bottom or top.

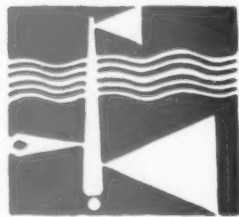
When making bird's-eye or worm's-eye pictures, the horizon line can be entirely eliminated.

Avoid a scattered appearance.

Large masses should be connected with smaller masses by shadow, tone or line effects. These connecting links give a feeling of unity and stability.

Spots represent weight. Try to distribute them in such a way that they give a feeling of perfect balance. Visualise a man walking a tight rope. His arms act as balancers. Carry out the same principle in balancing a picture.

Clouds afford a wealth of material for studies. It is early in the spring and late in autumn that cloud formations are most pronounced. Atmospheric conditions play a big part in the simplifying of masses. When trees are silhouetted against the sky, the brightest clouds should come somewhere near the centre, and partly behind the trees. Carry out the effect of light against dark, and dark against light. This is the secret of obtaining depth.



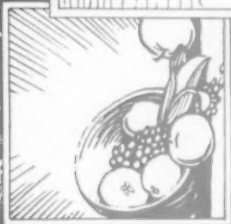
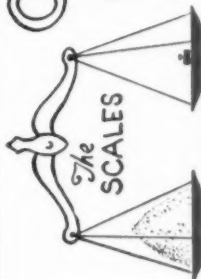
CORRECT BALANCE

IS THE SECRET
OF GOOD COMPOSITION.

STRIVE FOR CONTRAST
IN SHAPES AND SIZES.

LARGE OBJECTS SHOULD BE
BALANCED BY SMALLER ONES.

DO NOT DIVIDE—
THE PICTURE
INTO EQUAL AREAS.



LONG SHADOWS
AND LOW HORIZON LINE
GIVE A FEELING
OF MYSTERY.
BEST EFFECTS
ARE OBTAINED WHEN
SUN IS LOW.

Always remember that Nature is the keyboard, you are the artist. Choose your notes with patience and skill, and harmony will be the result.

Light is the essence, or spirit, of the picture. Dark, flat pictures are dismal looking.

The highest light and deepest shadow attract the eye first, and should be placed near the centre of interest.



The CIRCLE



FIGURES
CAN BE FRAMED
IN AN ARCHWAY
OF FOLIAGE.



The CIRCULAR TYPE of PICTURE

KEEP THE MOST INTERESTING
PARTS AWAY FROM THE SIDES
AND CORNERS.

WHEN THE FOREGROUND
IS IN SHADOW
THE BACKGROUND SHOULD BE WELL
LIGHTED AND FULL OF INTEREST.

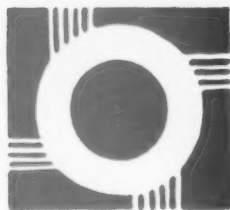
The Circle

Round objects of every description lend themselves admirably to the circular type of composition.

Brooks, pools and pleasing vistas can be framed with overhanging branches. Keep the interest centred as much as possible. Failure or success is sometimes determined by the amount of interest attached to the foreground. If the background is the most pleasing feature of the picture, keep the foreground simple and unobtrusive. If the foreground is the most interesting part, the background should be kept simple.

Circular compositions have the same psychological effect as gun targets. The centre or bull's-eye is always the chief point of attraction. In pictures, however, the centre of interest should be kept away from the exact middle. The reason for this is that the eye would become glued there and other parts would suffer for want of attention. The most interesting parts should contain the strongest lights and deepest shadows. The eye should have easy access from one point of interest to another. Keep distracting lights away from the sides and corners.

Wheels and rings of various descriptions can be arranged into pleasing modernistic designs.



The Line of Beauty

The unsurpassing beauty of this line is revealed everywhere in Nature.

The rhythmic swaying of trees, billowy clouds, winding paths and brooks, shore lines, mountain ranges—all illustrate how lavishly Nature has supplied us with lines of beauty.

The curve of a shapely woman's back, and contours of the mouth are also good examples.

Too much repetition of this line, however, creates monotony. This condition can be relieved by breaking up the picture, here and there, with irregular shapes.

The curves in the line must not be too regular—they should vary in size.

Variation in size prevents monotony by creating comparative interest.

The value of this form is the swing that it gives to the picture. The direction of the movement should be diagonal if possible.

Avoid running too many lines in the same direction.

In still life pictures, the best effects are those in which the movement is diagonal.



The LINE of BEAUTY



FIGURE "S"

2 1/2" EYE SHOULD BE
LED INTO THE PICTURE-



GABRIEL



WINDING ROADS
AND STREAMS
SUGGEST ROMANCE
MYSTERY
AND CHARM



PATHS
SHOULD NOT RUN
THROUGH CORNERS



3

The TRIANGLE

KEEP THE INTEREST
CENTERED WITHIN
THE TRIANGLE.

OBJECTS OUTSIDE OF
THE FORM SHOULD NOT
ATTRACT TOO MUCH
ATTENTION.

STRIVE FOR VARIETY
IN SIZE AND SHAPE.



DO NOT
SPACE OBJECTS
EQUAL
DISTANCE
FROM
EACH OTHER

The Triangle

The use of this shape gives strength and stability to a composition.

Mountain peaks, towering buildings and giant trees illustrate the pyramid principle.

Too many dark spots near the top make a picture appear top-heavy.

Group the most important objects, or figures, somewhere near the centre. Minor units can be placed on either side to complete the pyramid effect.

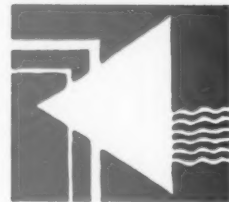
Objects that appear equal in size or importance can be made to appear different by variation in lighting.

Bi-symmetrical arrangements are to be avoided.

When portraying children, it is essential to preserve the naive expressions or attitudes they assume. Forcing children to pose is detrimental to success. Try to portray the habits or attitudes that are peculiar to their age. Children are carefree and buoyant. They should never be made to assume sophisticated poses.

Study their movements, catch them unaware—playing with toys or pets. In after years your efforts will really be treasured.

Finished results should not look laboured, but should have a loose and spontaneous appearance.



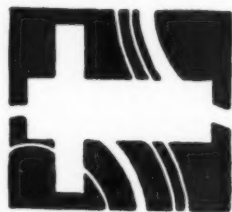
The Cross

When using this form as a basis for a composition, keep the principal mass away from the exact centre of the picture. The form can be arranged in a diagonal manner, or run parallel to the sides. The intersections, or crossing of lines, should not occur too near the top, sides or bottom.

Nature abounds with pictorial possibilities illustrating the cross principle. At dusk, when the wind is still, she reflects her beautiful forms in lakes and streams. Water insects, skipping over the mirror-like surface, break the reflections, creating fantastic patterns of silvery lines. Now and then the stillness will be broken by a splash, leaving undulating circles where last the jumping fish was seen. Campfire smoke, cutting across the blue horizon, winding its way skyward; a lone pine towering high above its neighbours, silhouetted against a golden streak of light—these are scenes that make one want to create pictures.

A true artist reads deeply into the bosom of Nature; tries to capture her hidden mysteries and expose them to view.

Design, feeling and imagination are the magic signs that open the door to pictorial success. Eliminate unnecessary detail. Leave something to the imagination. The viewer loves to project his own thoughts into the scene. Abstract quality is what makes a picture live.





PRINCIPAL PARTS
of the PICTURE
SHOULD BE BROKEN
UP INTO INTERESTING
SHAPES OF LIGHT
and SHADOW


♦

LIGHT MASSES
SHOULD CROSS
IN FRONT OF
DARK MASSES
OR VICE VERSA

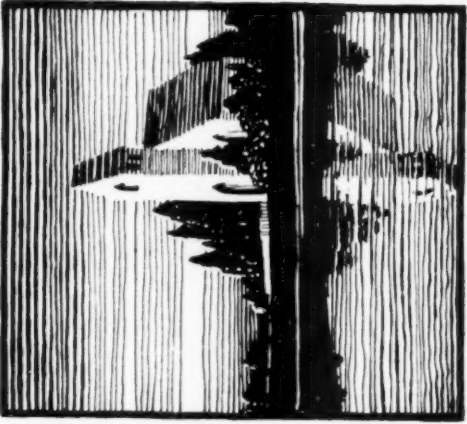
♦

The CROSS




STRIVE FOR
SIMPLICITY



SOME EXAMPLES
OF THE
CROSS FORMATION
AS FOUND IN NATURE

♦

**ATTENTION IS ALWAYS ATTRACTED
TO PLACES WHERE LINES CROSS**



RADIATION



WHEN USING THE RADIATION AS A BASIS, KEEP THE MOST INTERESTING PARTS NEAR THE APEX OR HUB. TRY FOR UNUSUAL EFFECTS.



DO NOT CROWD THE PICTURE WITH UNNECESSARY DETAIL.



RADIATION AS FOUND IN NATURE



Radiation

Radiation is a valuable principle in composition. Its suggestion of growing movement is abundantly illustrated in Nature by the spreading branches of trees, the petals of flowers, birds in flight, animals and the human figure.

The lines comprising this form may be simple or complex, straight, curved, angular or undulating.

The hub is the centre around which all the minor parts should revolve.

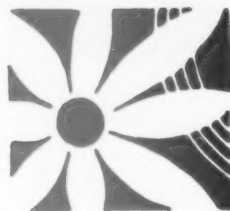
Units should diminish in their attraction value as they recede from the centre. When possible, the spokes should vary in thickness and tone. Variation adds interest to the picture.

The radii suggest the carnival spirit of joyous movement, as witnessed in the merry-go-round, the ferris wheel and all kinds of amusement vehicles found at circuses. These make excellent picture material for modernistic effects.

The lines in the picture need not necessarily be continuous—the feeling of continuation can be carried out in the mind as well. Objects grouping themselves around this framework must be inter-related in such a way that the finished product does not appear spotty.

There must be perfect unity throughout the entire picture.

Units must vary in size and tone, and help to emphasise the thought



or idea one wishes to convey.

A hard, mechanical appearance is to be avoided. The hub of the picture should not be too centrally located.

Keep the strongest lights, the deepest shadows and the most interesting parts near the hub.

With proper lighting, many interesting and beautiful shadow effects can be obtained which will carry out this principle of radiation.



GAB
RUEL

Rectangle

Rectangular forms suggest dignity and repose. They are pleasing and restful in their simplicity. The perpendicular mass can be straight, angular, or curved in its linear appearance.

Landscapes and street scenes, when composed around this form, will appear majestic or colossal if the horizon line is kept low.

Too much detail should be avoided, as it confuses, rather than adds to, the tranquility of the scene.

Shadows running at right angles to the principal mass can be made to act as a base to complete this form.

Single, upright figures are best posed near the sides, looking into the picture. The blank space left should be occupied by broad tones, graduating from light, near the centre of the picture, to dark, at the sides and corners. Minor details can be introduced in the open space to counterbalance the figure, and add interest to the scene.

The figure "L" can be used advantageously in producing modernistic arrangements. Instead of the form being used upright, the principal mass can run diagonally across the picture. In still-life arrangements, where only one object is to be used, this form can be produced by lighting the object in such a manner that it will cast shadows resembling the figure "L".



How to Centre the Interest

Choose a viewpoint that will enable you to get the most interesting features of the scene within the range of vision.

Group the most interesting things near to each other, and keep everything else in the surroundings subordinate.

If objects in the foreground are too obtrusive, keep them in the shade.

When objects in the background are too eye-catching, they should be diffused or kept low in tone.

Never try to tell two stories at the same time, for by so doing, a feeling of divided interest is created which is detrimental to the unity of the whole.

If two objects of equal interest exist, keep one in shade and the other in light.

The strongest lights and deepest shadows should be kept away from the sides.

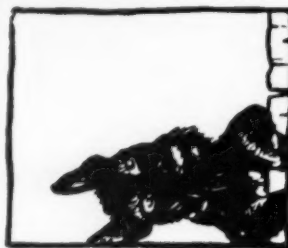
The chief point of interest should show the most contrast.

Avoid mechanical arrangements. The characteristics of Nature are accidental in appearance rather than mechanical. No two things are exactly alike. It is this variation that makes Nature interesting. Carry out these same principles in making pictures.

How to CENTER the INTEREST



INCORRECT BALANCE
HORIZON LINE TOO NEAR CENTER. THE EYE IS LED OUT OF THE PICTURE.



INCORRECT BALANCE
PICTURE TOO HEAVY ON THE LOWER LEFT SIDE. AREA AT TOP AND RIGHT SIDE UN-INTERESTING.

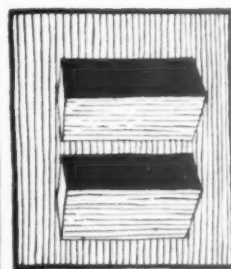


CORRECT BALANCE
FIGURE PROPERLY CENTERED. FEET AND EARS SHOWING TO ADVANTAGE

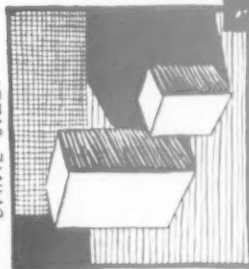


CORRECT BALANCE
MORE SPACE AROUND FIGURES GIVES FEELING OF GRANDEUR and BIGNESS

How to GET DEPTH or DISTANCE



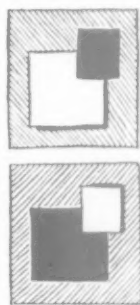
ABOVE: LIGHTING
TOO FLAT. OBJECTS
SHOULD NOT BE THE
SAME SIZE.



ABOVE: BETTER
ARRANGEMENT.
LONG SHADOWS
and OVER-LAPPING
OF OBJECTS
GIVES GREATER
DEPTH.



DARK MASSES SHOULD
BE SILHOUETTED
AGAINST LIGHT MASSES
OR VICE VERSA



How to get Depth or Distance

The feeling or illusion of depth is one of the most vital phases of picture building.

The artist is a magician, so to speak. With his bag of tricks he can impart a feeling of three dimensions to canvas or paper which has only the two dimensions of length and breadth.

Some of the ways that the illusion of feeling of depth can be imparted, are:

By contrasting dark objects against light objects, or vice versa.

By having lines converge to a point in the distance.

By arranging objects step-fashion with overlapping of edges.

By lighting effects that produce roundness.

Railroad tracks, seemingly meeting in the distance, are good examples of lines converging to a point.

In landscapes, weeds or small bushes can be inserted here and there to help lead the eye into the picture. Small objects also help to give size or scale to the picture. It is the feeling of space between planes or objects that gives the illusion of depth. Flat lighting and muddy tones destroy depth. Strive for good design and strong contrast.

(to be continued)

Why Photography?

Yes indeed! why do we attempt to make pictures by photographic means when we could produce a far greater work of art in some other medium? or could we?

To my mind the answer to this problem lies in the hands of the individual photographer. If he makes use of the advantages of the photographic process, then the choice of the camera is fully justified in preference to brush or pen, but not otherwise. The trouble with pictorial photography today seems to be in the fact that a long period of subtle propaganda on the part of the painter has produced a feeling that the photograph, at best, is but a poor substitute for a work of art. By his persistence in copying the painter, the photographer is already admitting this to be true.

However, this was not always the case—as can be seen by going back to the days when the first photograph was produced, for then the reverse applied. In those days the painters were actually worried about the presumed superiority of the new tool—the camera. That the leading painters soon resolved this problem by departing from, and even professing to scorn, photographic realism is no great concern of ours. However, what I should like to ask is this: Why do we now condemn what are still the camera's chief virtues? More important still, why do photographers in general fail to appreciate and make the utmost of the camera's characteristics?

Listing four of the undoubted advantages of the photographic process, we have:

1. The ability to record with the utmost fidelity the finest of detail.
2. The fact that the camera can produce large areas of delicately graded tone unrivalled for purity and effect, even by the most expert water colourists.
3. That the photographer can make the utmost play with surface textures of all types.
4. That the man behind the camera can recapture the instant in time; a fleeting

By A. G. GRAY

expression can be recorded on film while the mind has failed to grasp fully the flash of transient beauty or interest.

Now—I feel that if we set out to make more of these features instead of trying to produce work imitative of the leading painters, past or present, our art would be more widely acclaimed.

In the picture *York Minster*, the pictorial result depends on the reproduction of detail. By making the most of areas of light and shade the photographer can suppress detail where it may prove distracting yet allowing the eye a feast of beauty. The photographer's strength or weakness is shown by his approach to this greatest asset of the camera lens. *Morning on the Lake* illustrates my contention that the camera is capable of showing the most delicate of tonal effects. In actual fact, the leading Chinese photographers have made much of this particular characteristic but, unfortunately, all but the best of reproductions degrade this feeling in their work. With *Shadow and Old Stone* I have endeavoured to demonstrate the facility of textural reproduction of the stone surfaces. Numerous present-day photographers fail to realise the pictorial effects possible and make the rendition of texture the sole aim. *Afternoon, Montmartre* introduces an example of the capture of a fleeting impression, the sudden gleam of sunshine through a break in the afternoon cloud, the life and movement on the street, and just as the old lady is passing an opinion of the work of the artist in comparison with the real life scene before her eyes, so too can you consider whether this painting would have captured the same atmosphere.

In conclusion, I leave my good friends, you readers with these few thoughts in mind so that, perhaps, you may arrive at a better understanding of my initial question 'Why Photography'?



YORK MINSTER



MORNING ON THE LAKE



SHADOWS AND OLD STONE



AFTERNOON, MONTMARTRE

Illustrating
WHY PHOTOGRAPHY?

A. G. GRAY

Review of January Portfolio

When the question arises of a biography of some noted figure in the world of the arts, it appears to be the accepted custom for the writer to establish, for the benefit of the beholder, some visual evidence of the artist's gradual step-by-step development throughout his lifetime. However, when we come to Harold Cazneaux, no matter what the period, we encounter almost precisely the same high degree of excellence—little wonder that his pictorial prints have resulted in our guest being acclaimed the world over.

Well, once the first glamour of this beautiful and exciting issue of the *A.P.-R.* is over, what have we to learn from the various pictures? I shall endeavour to give our young—and not so young—photographers an idea of the points which especially appealed to me. Let us start with the Cazneaux self-portrait. Here we have a print in which the sitter is nicely placed, the shoulder slightly trimmed, thereby allowing the due amount of space necessary to provide the study with a "free and easy" look. That background is worthy of note! To-day, many photographers especially highlight the background in order to emphasise the features of their sitter; but here, to relieve the overall background tone, it has been lightened at the lapel.

Caz's earliest picture, "Breaking Wave," brings forward a familiar subject. He has caught his wave precisely at that moment when it in no way becomes a source of confusion with the angles—on the contrary, it simplifies the arrangement. A point of value is that just the right amount of dark rock has been retained at the bottom to provide balance. On the opposite page we come to that first famous version of the razzle-dazzle motive. Here the photographer wisely avoided the temptation to make a close trim and has made the whole scene his picture. Note the part played by the ranks of the children in the shadows—they represent a major portion of the composition by providing a starting point for the rising curved seat as it continues on its way to the top corner. A special point of interest to me here is how artistic in its arrangement is the quaintly assorted clothing of the foreground group—we can well imagine how these figures would look to-day.

Had "Camp Fire" been a submission from one of to-day's competitors, someone would most likely have suggested a trimming just above that lower branch. Yet, here is an instance where second thoughts were best—those unusually long and slender trunks were needed to frame the upward lighting of the fire and the flame-lit smoke. Here again the figure grouping is excellently carried out—observe how the two silhouetted figures link up with those on the left, leaving the three at the right slightly isolated.

"Props for the Mine" once again underlines the lesson of how useful is the early morning light, with its softening touch and its long shadows. In this scene our photographer shows his viewpoint to perfection, thereby obtaining that restful perspective line carried out as it is from the bullock-team to the line at the roof edge.

So many nice things have been said about the front cover illustration, "Bamboo Blind," that I feel there is nothing more to be said by myself other than to emphasise the fact that it well deserves its acclaim. It has had many 'followers,' but never have I encountered one which has pleased me as much as the original.

By KARRADJI

Now for 'bromoils'—while I have never had any inclination 'to have a go,' as they say, at producing a bromoil print, I have always been a keen admirer of those who can successfully produce a convincing picture by this method. "Old South Road, Mittagong" is a case in point. Here the departure from the pure photographic image is not especially apparent; the feel of the camera and the operator remains present despite the added artistry of the bromoil brush. The key to the success of this picture is that well-trimmed tree mass on the left!—it throws the whole of the remainder into perfect perspective.

Every time I look at "The Coal Dump" I am reminded of those early line and wash drawings of Henry Fullwood. That artist was most truthful in his portrayal of the types of his time, and this picture possesses that same unerring touch. Even the composition is highly reminiscent. The point of importance to note here is the part played by the sunlight as it pours through the open doorway.

In "The Horse Ferry at Milson's Point" we are reminded once again of the value of early sunlight and of the helpfulness of the costumes of the period. Our present-day photographers may well regret the departure of these old "photogenic props." As to the picture itself, I doubt whether the study could have been taken at a more appropriate moment. First of all, as regards the position of the incoming ferry, with its structure nicely filling the landing stage framework as well as the space between that framework and the right margin. The people on the ferry play their part, and so do the waiting passengers. I especially like the pose of the ever-present and ever-inquisitive small boy. And over the whole scheme of things we have the delightfully unifying influence of the soft morning haze.

While I am—and always have been—a "stickler" for the straight print, I must nevertheless admit that the "Ship's Cat" is an outstanding achievement. Though photographed so long ago, it can never become a dated print. I like the unposed attitude of the boy, and, above all, that look in the eye of the cat, almost suggestive of shipboard confinement. The old ship at the right fills the corner nicely, while the reflections of its masts lead softly down to the base, forming a welcome contrast to the darks on the other side.

Groups of horses around wharves—or anywhere else for that matter—are always interesting, and in "Wool Team, Circular Quay" the Caz habit of 'looking, watching and waiting' was well rewarded. Unfortunately, the replacement of horses by trucks and lorries foils today's photographers in their plans to capture such delightful groupings as this one. I feel that the important point in this arrangement is the absence of any human element. The three arched doorways provide the necessary relief in the way of definite low-toned areas, and at the same time echo the many curves to be found in the horses themselves.

I feel, without definitely being assured of the fact, that it was our friend's normal habit to compose his arrangements on the basis of the matter occupying the whole of the negative rather than to resort to more or less drastic subsequent trimming. I can understand the wait necessary for "The Elephant Ride." I can imagine

the lad on the left sitting there for quite a while and the group on the right might also 'stay put' for some time; the problem was the proper placing of the elephant and the stopping of its motion exactly as depicted. How well the picture gives us that sense of slumbrous gait that is the well-remembered habit of these great animals.

Yet another enjoyable link with the past is "Old Time Merry-Go-Round." Most of the interest centres on the idea of the one-horse-power and the amusing comparison between the live animal and the carved wooden ones. There are many scattered lights in the background, but even these play their part in enhancing the interest and maintaining the feeling of movement. Finally, the small boys of forty years ago, as is the case with the small boys of today, are reluctant to sit on their charges in the normal manner!

"Wheel of Youth" is very different in outlook to the previous version. The arrangement is a bold one, with the great wheel swinging around from the top-right corner to the one below it, the whole being balanced and completed by the two banded figures. Those bare feet and legs provide a delightful touch of humour.

The clarity and definition of "Oranges and Lemons" amaze me. The back lighting from the window is pleasantly soft, and it is hard to say just what was the source of the lighting for the foreground; whatever the medium, I doubt if I have ever seen a better overall tonal range in any picture. The novel angle about the whole conception is that it is really a still life of fruit and jugs; the living figures might well be said to be merely incidental.

The photographer made a wise choice in relying on sunshine as his main aid to success in his "Portrait in Sunshine." Note how the arm and body are boldly splashed with light, while the shoulders and head are allowed to remain in shade to hold our interest by their degree of contrast. The pose of the head means a great deal, also that slightly downward drop of the face and upward glance of the eyes; in this way, a very intriguing personality impression has been obtained.

To me, "Anna Pavlova" is an excellent portrait of this very famous ballerina. The pose here is truly suggestive of one of those softly languorous poses so often noted in classical ballet sequences—sequences in which the graceful carriage and movements of Anna Pavlova resulted in interpretations *par excellence*. This portrait really does give us all that we feel for the memory of her. . . .

The placing of the hands in "The Child and the Flower" should prove an inspiration to many of our contributors who so often find it hard to know just what to do with the hands in a portrait study. The overall frock tone is another point worth noting, for it emphasises the sweetness one ever associates with a young child. Only too often are child pictures spoilt by broken or over-heavy backgrounds.

I think my appreciation of "Dawn on a Rainy Day" is mostly due to the interesting pose of the child; that pose is full of action, immediately suggesting that the youngster had, at that very instant, jumped from his warm bed to watch the pelting elements. By way of a contrast to the soft curves of the child, we have the strong square framing of the window corner.

Although poles apart in their individual treatment, "Norman Carter" and "George Lambert" have this in common—they both perfectly portray, by their individual treatments, the personalities of their sitters. In both it will be noticed that just the bare essentials have been included to convey the message; nothing is superfluous. The tonal schemes are interesting, too; in the one we find an expression of the heaviness of oils and the man who uses them, while the high tone of the other is suggestive of the sculptor and his high-toned plaster model.

The two industrial subjects to be found in the following opening are good story-telling pictures in the direction of feelings of bigness and power. I particularly like the latter one; while we are aware that molten steel is poured from great crucibles, it is only when we see the size of the carrying hooks when compared with the size of the man that we can really appreciate their magnitude.

Those two tree studies on pages 756 and 757 should hold a substantial amount of interest for readers, for so many of them like tree photography and have many opportunities to undertake it. "Veteran Gums" provides a lesson in composition, especially in the direction of wise choice of viewpoint. Obviously, the photographer moved around until the tree at the left was so arranged as to curve gracefully towards the principal tree, which, in itself, is gently leaning to meet it. That graceful downward feeling of the drooping branches is an interesting feature; so is the play of shadow down the right of the main tree, this being allowed to run almost unbroken to the bottom-right corner. "The Spirit of Endurance" is another object lesson in the way of just how much base and low distance should be permitted in a subject such as this. At the same time, we realise that just enough foliage was left in at the top to prevent the arrangement from seeming over-heavy.

There is an overseas look about "Toil" which has several points worth noting—the play of the smoke and the way it rises upwards to meet the threatening clouds, themselves reflected in the waters of the Gulf, and, of course, the placing of the dray and horses—these are just near enough to the right edge to show that they have been coming from somewhere rather than 'going to.'

"Lakeside at Narrabeen" is the type of subject likely to be met with anywhere at any time if the photographer would but keep his eyes open. Although this is a bromoil, very similar effects can be obtained by regular methods.

"Sheep Tracks" offers an excellent example of that compositional element which I have so often advised—the leading of all lines (or almost all of them) to one corner, preferably to the lower-right corner. As a subject and arrangement it is probably the type of thing likely to be encountered only once in a lifetime. The placing of animals is always difficult and the photographer must indeed have waited a long while for those two to establish themselves in the bottom-right corner. The print on the opposite page is handled along more conventional lines and points to the importance of foreground interest in open scenes of this type.

Coming to the two landscapes on pages 762 and 763, the main source of interest is not so much the subject matter as the lighting; it is the time of day that makes all the difference. In both studies there is good textural interest throughout; especially those slight ridges in the second print contribute very substantially.

With "Theseus and the Minotaur" we come back nearer to home. We have all seen numerous photographs of the famous fountain, but never before quite this version. As the author says, the little tortoise plays its part in relieving the heavy-toned foreground area.

"The Railway Building, Wynyard" appeals to me—as, no doubt, it will to many another photographer—as a new angle on this familiar structure. Rather lacking in character itself, the building takes on new charm when framed in that shadowy and gossamer-like tracery. Note, too, the close trimming. Altogether, a picture to remember.

Photographic critics are apt to see so many photographs of the bridge that they are normally 'left cold' even in the height of summer. However, "The Bridge by Moonlight" has always impressed me. As the author

(Continued on page 55)

Review of Contest Entries

December 1952

NUMBER OF ENTRIES	153
(A/S27, B/S53, A/O34, B/O39)	
NUMBER OF COMPETITORS	57
NUMBER OF NEW COMPETITORS	6
NUMBER OF PRIZE AWARDS	31

N.G.A., Epping.—Welcome to the contests. You appear to be obtaining very fair negative quality on 24 by 36mm., but rather more punch should be possible in the enlargements which tend to the flat side. As regards subject matter, "Thoughtful Trio" is the best though actually a topic more in colour vein. The other two did not offer you a great deal; "Weather Beaten" is the better and we suggest you concentrate on the lower half.

A.J.A., Port Kembla.—We rather like "Dunes" but in our opinion the foreground is overpowering, especially in view of the good degree of interest in the upper half. "Maestro" is very fair but we feel some background appeal or tonal variation to be desirable.

R.K.A., Goulburn.—Of the two snow subjects "Kosciusko Ahead" had the greater possibilities, but, unfortunately, most of the foreground was in shade leading to loss of relief and texture; the other gained HC for a first-class record. The winter sunset subject seems to require a greater degree of interest in the sky portion.

D.L.B., Campsie.—Self-portrait entry not altogether a success, the lights being much too strong and placed almost diametrically opposed to one another. When there are two sources of light, preferably one should dominate.

F.E.B., Sydney.—Self-portrait well handled technically but lacking in that little element of novelty of approach which we would like to see. "Suspicion" is quaint but tends to be on the flat side.

E.C.B., Haberfield.—"Child Study" possesses a welcome story-telling element.

I.H.B., Moreland.—The self-portrait entry was the best of yours, though the treatment tends to be formal; the rifleman subject is of souvenir value only and shows signs of camera shake.

N.B., Goulburn.—"Snow Subject" shows a delightful tonal range but is the type of subject difficult of composition; greater unity would be obtained by trimming about an inch from both top and bottom.

R.G.C., Punchbowl.—Welcome to the contest and congratulations on first-rate print quality. Considered as subjects these are mainly in the souvenir style. We strongly suggest that you study current pictorial work with a view to developing an individual outlook.

H.P.C., Goulburn.—All four entries commendable. "Sunlight and Shadows" is, perhaps, the best thanks to good interpretation of snow's sparkle. "Windswept" had possibilities but we feel that these are to be found more in the foreground rather than in the sky. "Footprints" is very quaint—could be improved by a trim of a couple of inches from the left with a view to concentrating the interest. The cloud formation is surely the best part of "Winter".

L.G.C., Red Cliffs.—"Who's There?" had possibilities but technique was not up to the mark—the print needs more contrast while negative shows signs of camera shake.

H.C., Glen Iris.—Award to "White Cutter" on grounds of impact conveyed by interesting subject matter and first-class technique. We believe that composition would be improved by trims from top and right.

R.F.C., South Hurstville.—HC for architectural detail subject—we feel that this tends to be dominated by the very definite triangle of shadow in the top left-hand corner and suggest that same be minimised by trims from top and left.

E.R.C., East Kew.—HC for "Morning Light" mainly for its interesting atmosphere. Actually the principal subject matter tends to occupy a very small portion on the whole.

E.G.C., Oaklands.—Both subjects interesting in their respective fields. The "Lost Cloud" was mainly in colour vein—reduced to black and white hardly possesses sufficient general interest. "Tranquility" is a satisfactory atmospheric impression but it remains difficult to compose such scattered material.

P.J.D., Elmhurst.—Title hardly applies the subject, the latter being mainly of a rocky textural nature; unfortunately, the cliff was too far away to be satisfactorily recorded with your type of equipment.

A.D., Bendigo.—Blossom and bee subject is the better of your two; the latter is such a novelty that we would strongly recommend drastic trimming with a view to bringing him up as the principal subject of interest. "Child Study" is very formal and treatment on the hard side.

L.J.D., Plympton.—HC for "Sun on the Sands"—this is technically first-class but as a subject tends to be one of the over-popular ones. For your album include several varying trims.

A.E., East Brighton.—Current work shows a substantial improvement in technique and outlook. "Dramatic Moment" had possibilities but, unfortunately, most of the drama was pushed away down the left margin; it might have been better to have delayed the exposure for a few moments. "At Work" appears to suffer from over-much window; we should have preferred to see more of the youngsters included.

F.L.E., Narromine.—Of your trio we prefer "The Road", a quaint and amusing impression; the car is a trifle prominent and might well have been moved up to the sky-line. The "Unlit Lamp" is nicely rendered but we feel that these architectural detail subjects, in the absence of some special lighting effect, are not able to hold the spectator's attention for very long. "Self Portrait" is satisfactory technically, but we had hoped for a strong element of novelty in this particular class.

A.E.E., Kingaroy.—HC for the lightning subject; the other one (frost scene), though first rate technically is much too general in approach.

M.F., Taylor's Arm.—HC for "Windswept", a novel variation of the familiar leaning tree motif. It seems to us to call for a more definite approach as well as a less dominating cloud formation. For your album concentrate on the centre portion of the lower half of the picture.

D.H.F., Kingston.—Set Subject entry shows very attractive print quality but as an arrangement hardly incorporates that element of novel approach which we anticipate in this subject.

D.C.F., Goulburn.—Congratulations on a very fine series of snow subjects. The prizewinner has only a slight advantage over the remaining dead tree subjects though the latter would be improved by trims from the top in each case with a view to avoiding the very central horizon line. We also like "Snow Texture" but would prefer to see closer trims with a view to concentrating interest. The action subject was also successful.

J.P.G., Sunshine.—Your entries show very fair technique. The child study is the better but, unfortunately, the infant was not captured at a very cheerful moment. With regard to "Winter Pattern" we are not very happy about the sharp dividing line of the gutter and, in any case, the foreground is not very strong. For your album we recommend trims of an inch and a quarter from the right, and say, two and a half from the foot.

A.L.G., Geelong.—Prize award for "8.30 Express" though we feel that there was hardly any need for the filter which merely caused a reduction of exposure that could be ill-afforded. We rather like "Deserted Shack" and this subject might be kept in mind for a less heavier version and one possessing a lesser degree of cloud interest. "Point Lonsdale Light" is exceedingly more formal—seems to us to require some other element of interest. Incidentally, grain seems to be showing in the last two named—have you tried modified Microdol?

R.C.H., Goulburn.—Congratulations on the award print though we would recommend a trim of about 1" from the top with a view to keeping the interest in the lower portion. Next would come "The Trek Up" but viewpoint should have been advanced twenty yards in order that the foreground might have been crisply sunlit. "Stark and Still" looks exciting—very unfortunate that technique was not up to the mark for this one. The two landscapes are rather general and perhaps a better viewpoint could have been selected for "Snow Sports".

W.A.J., Canberra.—Award for your landscape-and-poplar subjects—successful result, perhaps not quite of the same standard as some of your other presentations using similar material.

R.M.J., Lindfield.—Landscape subject offered you very little and the cloud formation was not particularly helpful.

L.V.K., Albany.—Pleased to note improved technique and outlook generally. The award print is the better but we recommend the elimination of the few odd leaves to the left by taking $1\frac{1}{2}$ " trim; the composition would be substantially improved thereby for we would then have the clouds proceeding directly from the bottom-left corner as it were. The other entry is a nice little picture along conventional lines. There is some tendency for the interest to run out at the top and this might be reduced by $\frac{1}{2}$ " trim.

S.H.L., Harris Park.—Both prints HC. The better is "The Ballet of the Flowers" though we are wondering whether the foreground has been cut over-close in view of the distance away of the top blossoms. The waterfront subject is attractively recorded but hardly breaks new ground.

P.E.L., Punchbowl.—Welcome to the contest, and congratulations on award at first appearance. The picture is a most amusing one but it suffers from too many highlights brought about by the strong reflecting power of these scaly animals. You might experiment with control measures with view to obtaining darker tones generally which would convey a greater sense of strength and mass.

K.M., Laureston.—HC for kitten subject—very quaint and amusing. The self portrait is a successful result and your tinting is effective. On the other hand, the river-front subject, though excellent technically, is too general in its approach.

M.J.M., Mildura.—HC for "Tip Toes" mainly on technical grounds; we always feel uncomfortable on the subject of ballet pictures photographed on lawns. Probably, you would not agree to any recommendations in the direction of a trim of $2\frac{1}{4}$ " or $4\frac{1}{4}$ " from the foot?

G.H.M., Mildura.—HC for the infant portrait mainly for its delightful animation; apart from that we should have preferred to see some attention to the background and the effective use of a reflector.

K.M., Haberfeld.—The landscape subject is rather general though we must say that the cloud formation is most appealing. You might like to try a stronger print with trims from either side and some darkening of the water area. The other entry is certainly amusing.

C.M., Maldon.—The set subject entry is quaint even if it could hardly be called a self-portrait—might be tried again with some supplementary lighting on the figure with the house lights turned on for a much shorter period. The other two represent very fair results in commercial style.

D.M., Morningside.—Prize award to "Fed Up" which had definite possibilities. We feel that much more could have been made of the background confusion which supplies the principal motive; as presented, the nice new apron (and check blouse) tend to set up strong competing interests at variance with the former.

N.O., Cardiff.—HC for your cloud picture which was meritorious; however, we believe that this would be considerably more impressive if it was presented in a much darker print.

F.A.P., Surat.—"Cathedral" is the better of your two. This embodies very attractive print quality though it would appear as though your enlarging equipment was out of alignment, as the whole of the top right-hand corner shows considerable diffusion. A somewhat similar effect is visible in the other print, but not to the same extent. This second subject does not appear to have offered you very much, owing to the very distant nature of the breaking waves.

A.P.P., Epping.—Both of your entries are appealing. The "Lioness and Cub" is especially novel though the print is somewhat on the grey side. The camellia subject is well handled but we would prefer to see this on a lustre type of paper together with trims of about $\frac{1}{2}$ " from the left and 1" from the top with a view to throwing the bloom off-centre.

S.C.P., Abbotsford.—Ripple subject shows good print quality but considered as a whole it cannot be said to be very strong as regards general interest.

E.J.P., East Geelong.—Prize award for "Corio Bay" on the general grounds of novelty and tonal brilliance, but we feel that practically all the picture that is of any value is down in the bottom-left quarter.

R.R., Moonee Ponds.—All four entries show very superior print quality in an interesting range of varied subject matters. The best is perhaps "Epitaph," subject to some small amount of control work in the bottom-left corner in which the diffused detail tends to be at variance with impressiveness of the remaining conception. Next we would place "Study in Curved Lines". The tonal range here is really most commendable though it is the type of subject that has difficulty in 'holding up' in an open competition; it could be re-submitted for a suitable set subject. "Journey Over" is generally well handled; as a subject, one that is lacking in novelty today. "Lorna", again, is technically perfect and interesting as an unconventional portrait.

A.C.R., Dickson.—Congratulations on "Merchant of Venice", simply yet effectively handled. Our only comment would relate to the fact that we should have liked to see the painted building a little higher—at present it is on exactly the same level as the model's hat.

P.R., Goulburn.—"Snowdrift" is the best of yours; there seems to be no need for so unduly brief an exposure, to say nothing for the yellow filter. We must also apologise for the ink spot on your print. "Blizzard Brewing" seems to call for a darker print—one which would underline the threatening aspect generally. Interest is too scattered in "Snow Squall".

R.M.R., Rockdale.—Award for "We shall wait at the Corner" mainly on attractive tonal range and general novelty. Beyond that, we feel that it is not very strong as a competition print, while it is difficult to increase its impact by trimming.

A.H.R., Bondi.—Prize award for "The Stone Doorway"—a really first-class technical result on 24 by 36mm. Considered as a composition it involves something of a problem in that the archway and the

tree shadow are so evenly balanced in importance; it might be possible to reduce the strength of the latter.

J.R., Hazelwood Park.—This month's entries do not appear to represent subjects to which you are sympathetically inclined. "Architecture" is the best but we feel that more should be made of the sky portion and less of the foreground—take, say, a $\frac{1}{2}$ " trim. "City Buildings" is quaint but hardly pictorial. Neither of the landscape scenes offers you a great deal in the way of definite arrangement.

M.A.S., Toorak.—Current entries both awarded HC mainly on grounds of harmonious print quality. The better is "Quietly Grazing" though here we are wondering whether the inclusion of the dark trunk of the tree down the right margin was really necessary; you might like to consider the idea of a trim of $2\frac{1}{2}$ " from that side. The fishing subject is somewhat distant and rather empty; for your album take a substantial trim from the top and a little from either side, using a darker print as a basis.

M.S., Gardenvale.—"Noon-Day" Rest is a quaint little picture in sentimental vein. We consider a trim from the right would do no harm. Viewpoint for the self portrait was rather low, while direct sunshine would produce a more realistic effect.

M.J.W., Elmhurst.—Set subject entry is most interesting and tells us something of your daily routine.

P.D.W., Mildura.—All three entries bear evidence of a substantial amount of under-exposure. "Anticipation" is the best, thanks to a degree of animation on the part of the pup; however, due to under-exposure the nose tends to run into the line of the back. There's a certain rugged appeal in the child study—but please do not do any more along similar lines! The park subject, as relates to majority of parks, offered you very little either as a composition or in general interest.

January 1953

NUMBER OF ENTRIES	131
(A/S 18, B/S 19, A/O 36, B/O 58)	
NUMBER OF COMPETITORS	74
NUMBER OF NEW COMPETITORS	3
NUMBER OF PRIZE AWARDS	31

J.F.A., South Camberwell.—Of your two we prefer the yacht reflection subject which is nicely handled along conventional lines; to hold the onlooker's attention some additional element should really be included. Somewhat similar comments might be applied to the tree study; it is appealing as far as it goes but once again some additional element of atmosphere or composition is required to lift the picture above so many of similar type so regularly seen. For your album take a 1" trim from the left.

A.F.A., Randwick.—HC for that old friend "Ring-barked". As an arrangement it is distinctly above the average but weaknesses of technique took it out of the award list. We believe that a much better print would be possible, to say nothing of some spotting.

A.J.A., Port Kembla.—Congratulations on the character study—well handled and most realistic. Very superior technique also is displayed in the award tree picture; the tree selected is a striking one but on the other hand, triple-trees of this type make for compositional weakness.

A.K.A., Townsville.—Most interesting of your trio was "Tangled" (close-up of old wire ropes) but technique was not up to the mark; this is the type of subject in which the principal appeal is textural and therefore it is most important that every detail should be clearly rendered. For your album take a trim of about $1\frac{1}{2}$ " from the left—the resulting square format would be an improvement. "Trees by the Sea" is more of a landscape than a tree study, the former being the principal element but, in any case, the arrangement tends to be somewhat empty, to say nothing of showing a strong sense of duplication. The technique in this print is good but unfortunately the same cannot be said of "Scarred Giants" in which overmuch diffusion is present—looks like a case of camera-shake. The dull lighting conditions were also unhelpful.

K.L.A., Paddington.—We were doubtful whether "Lost Glory" could rightly be termed a tree study and it was therefore transferred to "Open" in which class it gained a leading award. As a picture it is certainly very striking. Technique was not up to your usual high standard in "Euloura Bushlands"—looks like enlarger trouble. A sharper print with a shade more contrast might well have gained recognition. As for "Two Moods" it is again doubtful whether this could really be termed a tree study; all the same, it is an interesting arrangement of a novel nature. It would be improved by trim of 1" from the top.

S.G.A., Toowoomba.—Despite our well-known allergy towards concrete bridge subjects we just could not resist yours with its well-chosen viewpoint and very superior print quality. That dark tree trunk (cut rather closely?) was very helpful with its nicely curving base. We also liked "Rural Splendour", mainly because of its strong print quality and good approach generally.

P.E.A., Paddington.—Award to "Lantern Phantasy" for a clever pattern subject well-handled technically; however, we should like to see a print of the whole negative before committing ourselves as to the twin points of trimming and twisting.

W.A.B., Kensington Gardens.—Easily the best of yours is "Paper Bark on the Coorong"—an interesting texture study but one which we should like to see simplified by the elimination of much unwanted detail in the foreground, also scattered background highlights. Apart from this print you do not appear to be obtaining that first-rate technical quality that one would naturally expect with a stand camera. "Red Gum" is the better of your other two but this is not very sharp and control measures should be resorted to with a view to reducing scattered background detail. The Darling Harbour view is very general, with no particular centre of interest. Perhaps the slight feeling of sunset could be emphasised in a darker print with some local reduction; you should also take a trim of a couple of inches from the right.

D.L.B., Campsie.—"Apple Blossoms" seems to be the best of yours but the print is rather hard. You should also take a substantial trim from the left as there is far too much glaring background towards this side. The bridge subject is good technically but mainly in record vein.

F.E.B., Sydney.—"Anticipation" is the better of your child studies but the apple might well have been transferred from the second entry to provide some definite type of motive.

J.E.B., Buranda.—Welcome to the contest and congratulations on mention at first appearance. While the title in this instance is hardly applicable, the arrangement does make for an interesting pattern and texture arrangement; considered as a composition a little more might be included top and foot and a little less at left. "At the Bend of the River" is rather general, with the appeal mainly of colour. "Swamp Trees" had possibilities, subject to trims from top and right and a print with a little more sparkle. "Ghost Gum" suffers from camera (or enlarger?) shake, but apart from that did not offer you very much; the principal tree is far from decorative and the background tends to be confusing.

J.B., Waverley.—HC for "Study in Stone" (or in bronze?). Arrangement generally good but tonal range rather light—we should have liked to see rather more sky tone.

I.H.C., Hamilton.—Of your set subject trio we prefer "Mallee Tree" representing a pleasant change from so many giant trees. The print is on the heavy side and all that churned-up foreground material is a problem, setting up as it does a motive that tends to be at variance with the decorative nature of the remainder. We also like the looking-up tree picture; here, composition is strengthened by the approach of most of the branches to the corners and by the interesting feeling of contrast between the delicate leaves and strong branches. "Evening Prelude" can be considered successful in the simple style. Neither of the open-class entries offered a great deal; the two youngsters on the beach could have been posed in closer proximity while "Passing By" needed a more striking type of cloud formation.

E.R.C., East Kew.—HC for your set subject entry which represents an interesting arrangement but one that suffers from a degree of diffusion suggestive of camera or enlarger shake.

K.J.C., Nedlands.—We feel that your sunset subject did not offer a great deal in that neither the sunset nor the dead tree in the foreground possessed any particular distinction. For your album take a trim of about an inch from the foot.

L.G.C., Red Cliffs.—Both prints rather on the flat side suggestive of over-printing and under-development. The tree study is the better of the two, the frame being pleasantly filled. "Ploughing" is the type of subject which needs some special effect of lighting or atmosphere if we are to "break new ground"!

E.B.C., Balgowlah.—Welcome to the contest and congratulations on listing at first appearance. Your entry represents an interesting texture study though we should have preferred to see a slightly softer print.

R.S.C., Temora.—Congratulations on two listings with two entries. "Guardian of the River" is more of a landscape than a tree study and was therefore transferred to the Open Class where it was successful in gaining recognition by print quality and general interest though more in the illustrative than in the pictorial class. The late evening shot possesses an atmosphere but all the same we consider exposure to have been unduly reduced; in any case, there was no need for the colour filter. You have made a good start and we are looking forward to your progress.

R.F.C., South Hurstville.—We liked your award print while "Light and Shade" also had possibilities, though, as presented, there is far more of the latter than the former—this was definitely an occasion when a contrast filter was required. "Sweet Pea Spray" is nicely recorded but very bare and formal in arrangement.

E.R.C., East Kew.—HC for "Guardian of the Vale"—it might have done better had a less contrasty print been exhibited.

E.G.D., Coorparoo.—The cat subject is the best of your two—an amusing arrangement but print tends to be on the grey side. "Leisure Hours" was definitely one for colour photography; otherwise, mainly in the pleasant record class. Incidentally, those three middle-distance trees along the top margin look rather intriguing.

J.G.D., Launceston.—Welcome to the contest. Your technique is very far from 24 by 36mm. format. "Rushing Waters" had the greatest possibilities but here lighting conditions were rather flat and there is considerable diffusion down the right margin suggestive of enlarger trouble. "Fiddles" looks very uncomfortable in her environment—almost a case of camouflage. "Safe Haven" shows a pleasant tonal range; beyond that it is mainly in the souvenir class. We are wondering whether you are getting the utmost value from your hobby?—there appears to be a need for overhaul of technique and a closer study of the best available work with a view to developing your "seeing eye".

B.V.D., Hurlstone Park.—Very attractive print quality brought your entry under favourable notice this month—a little more attention to detail could easily have carried it into the award list. Its main weakness is emptiness and we should have preferred to see the model some few paces nearer to the camera; this, together with a substantially lower viewpoint would have made the horseman an important element instead of a somewhat insignificant one.

A.K.D., Lindfield.—HC for your set subject entry—a pleasant atmospheric and technical result but not particularly striking as basic material.

H.C.D., Temora.—Temora certainly seems to be doing pretty well this month! We congratulate you on this fine breaking wave picture which is well above the average for this particular subject. "Gilmore Creek" appears to be too evenly balanced—we are wondering whether the inclusion of the gum tree on the left is really necessary; after all, the principal appeal lies in the autumn poplars to the right.

A.D., Bendigo.—The lily subject is the best of yours but we would have preferred to see a somewhat higher viewpoint so that we should have had more flower and less background within the frame. Of the landscape-with-houses subjects "The Old Home" (No. 2) is the better but we should recommend a trim of 2" or 2½" from the right with a view to keeping the interest towards the left where the principal appeal lies. The other version is rather general and so is the pond subject. For success in photography it is desirable to concentrate on a single motive.

D.N.D., Haberfeld.—Third (Equal) for "Stately" though we believe more could have been made of this with a more even sky tone and darker tones in the rocks with a view to giving a firmer base to the tree. **H.C. for "Ageing Gum"**—this is an instance where it would be desirable to show more atmospheric perspective between foreground and distance.

L.J.D., Plympton.—Of your two the sunrise subject appears to be the better; in fact the subject matter was rather slight apart from the decorative interest in the silhouetted shrub. Trims from top and bottom would improve. "As the Winds Blow" conveys good atmosphere but encounters the perennial difficulty with leaning trees. Personally, we would like to see trims of about 1½" from foot and left respectively.

A.E., East Brighton.—HC for your grass trees group. These are interesting trees as a novelty but the scene requires strong dramatising for the best pictorial impression. Of the group of small enlargements "Hour of Departure" is the best, subject to a trim of about 1½" from the left, most of the interest being in the right-hand section. The other version is mainly of news interest but by suitable trims and control measures it might be possible to achieve something. "Manikin Clock" must be considered of novelty interest only. "Willow Pattern" is rather flat and most of the interest is in the right-hand part.

G.L.E., East Brighton.—An excellent record of two good specimens of the famous "Bottle Trees"—it is difficult to introduce any personal approach to trees with such definite personalities as these. "Tree Study" is rather confused with so much material—always aim for simplicity.

F.L.E., Narromine.—HC for the Cathedral doorway subject which is certainly above the average for this popular subject thanks to the fine display of light and shade and the suitable placing of the figure at entrance. We also like "The Old Pepper Tree" which conveys an excellent sense of movement. The other set subject offered you very little but what there was is dominated by the very straggly nature of the top half; for your album take a trim of about 4" from the top.

A.E.E., Kingaroy.—Good technical result of the old barely-surviving tree. Symbolical subjects of this type represent a problem as they seem to need simplification and dramatisation and this is not always an easy matter.

M.F., Taylor's Arm.—Award for "Old Colonial Home" mainly on the grounds of super print quality—the tonal range is just about perfect. In our opinion, the windows and lattice-work in the bottom-right corner exert far too much pull; you might like to consider a trim of about 1½" from the right and about the same amount from the foot.

D.H.F., Kingston.—The character portrait is the better of yours but in our opinion the light source is too strong and viewpoint too low. "River Mooring" is mainly a matter of colour appeal—otherwise far too much of a good thing. For your album include the left-hand half only.

K.A.F., Croydon Park.—"Grim Outlook" is a first-rate impression of a sandstone carving, excellent textures being shown throughout. The symbolical tree study seems to us to involve too many differing motives—the idea of the tree in the crowded city would still be effectively conveyed by including only the lower half of the picture.

A.L.G., Geelong.—HC for the dead tree picture. The subject matter here is not lacking in interest but approach seems to have been rather general with too much included. You might like to try the effect of the following trims—1" from the foot, 1½" from the right and top, and say ½" from the left. The above measures would strengthen the diagonal motive and concentrate interest generally. Apart from the cloud formation "Headland Calm" appears to be mainly in record vein. "Sea Maid" must be considered of personal appeal only.

H.L.H., Coramba.—Pleasant atmospheric impression from unpromising subject matter.

F.P.H., Thornbury.—Prize award in recognition of effective use of the pseudo-bas-relief process; this is the type of subject that lends itself very well.

G.V.H., Mt. Gambier.—Set subject entry rather on the hard side with shadow detail almost completely absent; apart from that it did not, we feel, offer you very much as a subject. For your album about 1" or 1½" from the foreground might be dispensed with.

W.A.J., Canberra.—Award made in recognition of bold approach to subject matter, but apart from that the treatment tends to be very general with a number of quite different motives competing for attention. Several varying trims might be included in your album.

R.M.J., Lindfield.—Congratulations on the three listings. "Early Shadows" is the best of the entries; the frame is nicely filled but the scene must be regarded more in the nature of a landscape. "Buttressed Trees" tends to be complicated; as most of the interest is in the foreground, a trim from the top might be considered. "Afternoon on the Windsor Road" is atmospherically pleasant; again, most of the interest is in the lower half.

W.J.J., Fremantle.—"Upward Onions" had the greater possibilities of your two but surely instead of about thirty bulbs three or four (artistically arranged) would have been sufficient to convey the same motive. The piglet subject is mainly of humorous interest. Both of these subjects must be considered as rather difficult technically but they are well handled in this respect. Study the portfolios as reproduced with a view to developing a pictorial outlook.

R.M.K., Punchbowl.—HC for your rowing boat reflection picture which can be considered as above average for this somewhat over-familiar subject. Slight trims might be taken from top and right.

K.C.K., Sandy Bay.—Congratulations on your seagull subject—a first-rate action picture. Some trimming would assist concentrating interest and improving impact.

F.L., Toorak.—All three entries gained HC—which suggests that more could have been made of them and with a little additional attention. "Summer Sunshine" calls for trims from left and foreground, while "Droving near Cooma" needs trims from the top and either side. "Manna Gums" did not offer you very much and the dull lighting conditions were not very helpful.

Concluded on page 54



M. FARRAWELL PAST AND PRESENT

AN ARCHITECTURAL
and STRUCTURAL
ALBUM

A. K. DIETRICH FULLER'S BRIDGE





E. F. STRINGER THE MODERN TREND

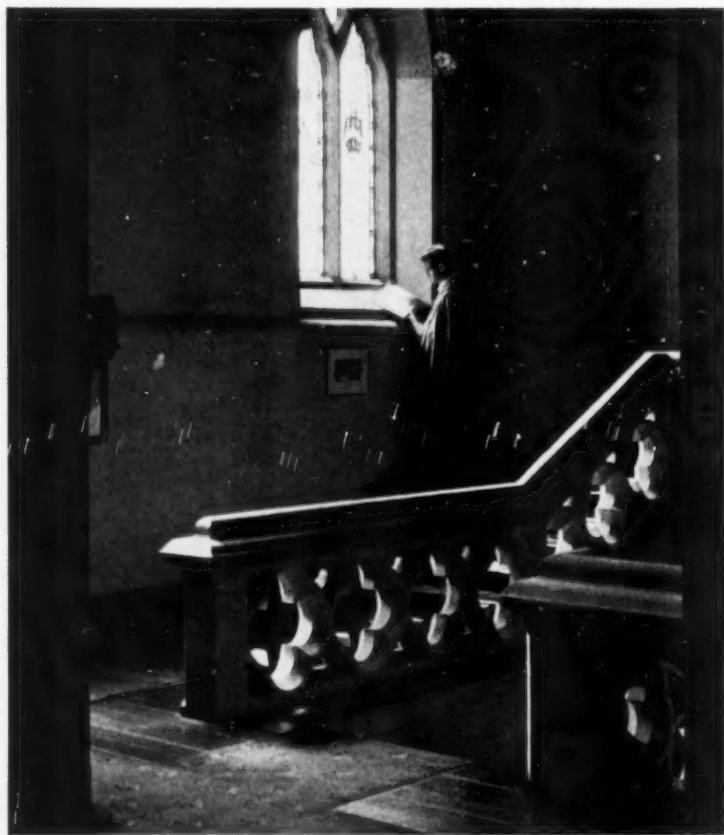


IRVINE H. CALDWELL SKYLINE

H. L. HARDING THE ARCHWAY



M. J. WRIGHT SUNLIT SECLUSION





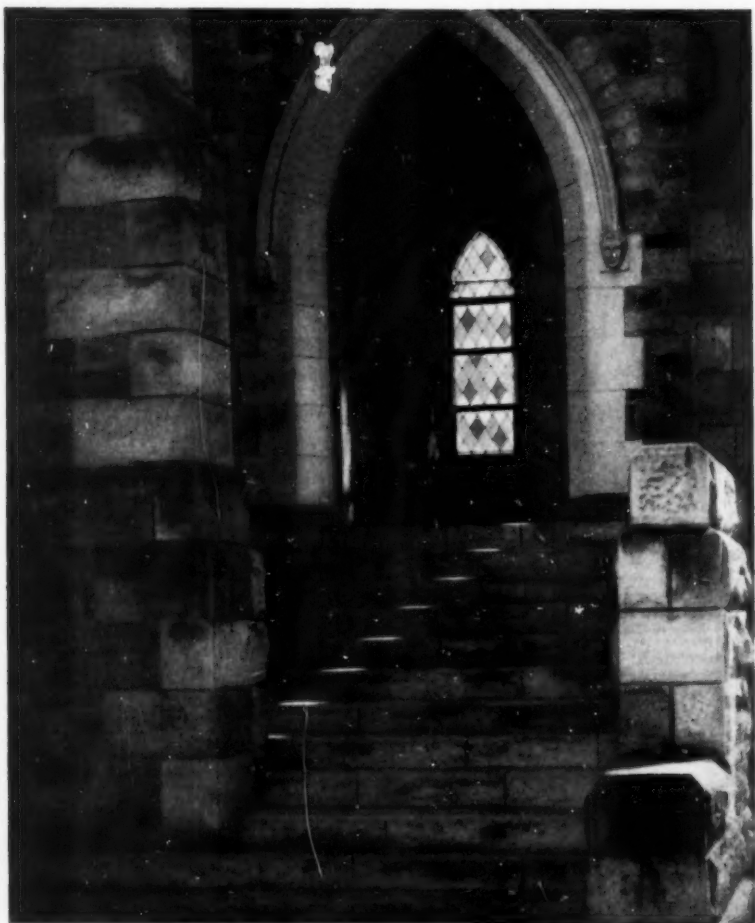
M. J. WRIGHT INSIDE ST. ANDREW'S CATHEDRAL

MERTON POTTER VENERABLE STONES





D. M. SAUNDERS "LIGHTEN OUR DARKNESS"



G. L. SEARLE SANCTUARY

ROSEMARY JOHNSON THE DOORWAY





C. S. CHRISTIAN DUSK OVER ADELAIDE

J. ROGERS SUN IN A SCHOOLROOM



J.N.L., Regent.—Welcome to the contest and congratulations on listing at first appearance with a first-rate technical and atmospheric result. For your album take a trim of about 2" from the top and say $\frac{1}{2}$ " from the left.

S.H.L., Harris Park.—"Decoration" is the better of yours and gained recognition despite its somewhat familiar appearance. We believe that the tree study did not offer you anything in particular.

D.M., Morningside.—Award for crystal gazing subject on general grounds of very fair arrangement and first-rate technique. However, the fact remains that there is almost equal balance of interest between the model and the crystal—surely one or other should be paramount.

F.H.W.M., Trangie.—"Mystic Road" seems to be the best of yours, subject to a trim of $1\frac{1}{4}$ " from the left with a view to keeping the interest to the right. "Mountain Mist" is rather general. The title "The Grim Reaper" can hardly be said to dramatise a harvesting scene—drama can only be achieved by dramatising one's subject matter.

G.H.M., Mildura.—Neither of your two subject matters appears to have offered a great deal. "Dead Trees," in particular, require to possess some special decorative value or other attribute if they are to hold our attention and very similar remarks apply to cloud formations. "The East Wing" is exceedingly complex—seems to need the appeal of colour.

A.M., Glebe.—Welcome to the contest and congratulations on prizewinner at first appearance. As presented your entry has a weakness of divided interest, between the two trees—consequently, we recommend a $3\frac{1}{4}$ " trim from the right and eliminate the smaller tree. Further slight trims from the top and left would improve the decorative arrangement and so help to fill the picture area in a more pleasing pattern.

N.O., Cardiff.—Congratulations on very superior technique as evidenced in "The Twins"; unfortunately as a composition the interest tends to be very scattered. For your album take a trim of about $\frac{1}{2}$ " from the left and say 2" from the top. The other print is a good action shot mainly of personal interest.

F.A.P., Surat.—"Veteran" is the most interesting of yours, but this appears to suffer from a substantial degree of camera shake. "Mother and Child" did not offer very much—at any rate without the title. "Tranquil Pool" is rather too confused; to convey this motive it is desirable to concentrate on some calmer aspect of the scene in question.

A.P.P., Epping.—"Companions" appears to be the best of your four but the print submitted is on the hard side with little detail in the highlights. A better tonal range is exhibited in "Willow in Spring"; for your album we suggest trims of about 1" from top and bottom. The two flower studies show very good technique apart from the over-light background which tends to create an undesirable semi-silhouette effect.

S.C.P., Abbotsford.—HC for the beach candid of the youngsters—a humorous addition to the family album. The tree study exhibits nice technique but is rather on the empty side; a different trim might improve.

D.A.R., Gwynneville.—Your set subject entry appears to be a border-line case—however, it was successful in gaining an award in the Open Class mainly on the grounds of very attractive tonal quality.

R.R., Moonee Ponds.—Full marks for "First Draw"—a very realistic character study. The camera viewpoint was a trifle low and too much to the rear leading to over emphasis of the lower cheek. A little smoke from the cigarette would have been helpful. We also liked "Port Scene" subject to a trim of about $2\frac{1}{2}$ " from the left, most of the interest being on the right.

J.R., Hazelwood Park.—"Vine Branches" is the best of yours—this would probably make a good enlargement subject to trims which would bring the lengths of piping to the corners of the print. We also liked the landscape on general grounds. The other three subjects do not appear to have offered you very much.

A.H.R., Bondi.—Beach subject very general—tends to divide itself into two sections, the open beach and the dark cliffs.

M.S., Garden Vale.—FC for cliff scene—mainly a record but attractive as regards print quality. "Ghost Gum" is rather stark—might be better with a print showing rather more detail in the sunlit trunk.

M.A.S., Somerton Park.—Welcome to the contest and congratulations on excellent results with your Brownie C. "Eventide" is easily the better as this possesses nice atmosphere and lighting—should make a good enlargement. "Huon Bridge" is mainly of record value—a souvenir of the occasion.

W.A.S., Croydon.—HC for two of a kind—a darker print would have improved this and perhaps a slight change of viewpoint giving a greater separation of the trunks.

M.A.S., Toorak.—HC for "Spirit of Australia", a generally pleasing result rendered with excellent technique. Next would come the "Sentinel"—a weird result which would have been better without the softening effect of the sheep in the foreground; therefore a trim of $1\frac{1}{4}$ " from the foot is recommended. "Young Australian" is really more of a landscape, the right middle distance being rather attractive. The park scene is in the old-friend class; in any case, it would be better without the tree and people along the left margin. "Symphony" is mainly of novelty value—would be improved by trims from top and right.

E.F.S., Hampton.—Exposure appears to have been unduly reduced in both your entries thereby resulting in some loss of image quality. "After the Rain" is the better of the two, the other version being somewhat repetitive.

D.M.S., Jackson.—Award for looking-up version of the set subject mainly on the grounds of attractive print quality and feeling of light and shade; as a composition it represents difficult material.

V.T., Mt. Gambier.—Interesting atmospherically though somewhat on the heavy side; your elm was not particularly helpful in growing in two sections. As most of the interest is in the lower half, you might like to treat the whole as a landscape taking a trim of about 4" from the top.

G.W., Belair.—Current entries indicate improving outlook. Of the quartette we prefer "Guardian" but this appears to suffer from some under-exposure; if a better print is possible we would like to see it. "Old Age" demonstrates very good print quality and a good attempt to fill in the frame. A trim of an inch or so from the foot would improve. Neither of the other two appears to have offered very much.

M.W., North Manly.—Both of your miniatures are attractive with a slight advantage perhaps in the direction of the single tree picture which possesses a nice feeling of light and shade and soft background appeal. "Decoration" could perhaps have done with a little more foreground.

M.J.W., Elmhurst.—Fisherman subject mainly of personal interest, while the landscape is very diffused. The latter might be tried again with more attention to technique and with a more interesting cloud formation.

N.Y., Bondi.—HC for your tree study. The right-hand side is a trifle empty; this perhaps could have been rectified by a slight change of viewpoint.

Editorial Notes

PRIZE LIST—JANUARY, 1953 CLASS A—SET SUBJECT

- Second †“Three-in-One,” M. Farrawell
(Equal) †“Twins,” E. F. Stringer
Third “Old Wood,” F. P. Hion
(Equal) “Sunlit,” Mavis Wheatstone
“Mallee Tree,” I. H. Caldwell
“And Lifts Her Leafy Arms,” D. M. Strout
“A Poem Lovely as a—,” A. J. Anderson
Highly Commended: I. H. Caldwell, F. Lewis, S. H. Lofts, M. Sheppard, M. A. Stratton (2), K. L. Aston.

CLASS B—SET SUBJECT

- First †“Along the River Bank,” A. K. Dietrich
(Equal) †“In Morning Sun,” N. Ozolins
Second †“Defying the Elements,” R. F. Corbett
(Equal) †“Twin Trunks,” G. V. Hulm
Third “Mountain Gums,” A. McNaught*
(Equal) “Rural Splendour,” S. G. Apelt
“Stately,” D. N. Dove
“When Evening Shadows Fall,”
R. S. Cooper
Highly Commended: A. F. Alle, W. A. Bayley (2), Jess Bennett,* R. F. Corbett, E. B. Cohen,* E. R. Cornish (2), A. K. Dietrich, Anna Ebbs, G. L. Ebbs, Rosemary Johnson, J. N. Lee,* N. Ozolins, A. Pinn, W. A. Stow, G. Windle, N. Youngman.

CLASS A—OPEN

- First “Boss Irvine (Sawmiller),” A. J. Anderson
(Equal) “First Draw,” R. Ritter
Second “Lost Glory,” K. L. Aston
Third “Decoration,” S. H. Lofts
(Equal) “In Calm Water,” J. F. Abson
“Old Colonial Home,” M. Farrawell
“I See . . .,” D. McDermant
“The Cleared Hill,” W. A. Jessop

Highly Commended: F. E. Bennett, B. V. Davis, A. Doney (2), L. J. Dundon, F. L. Elrington, D. H. Featherston, A. L. Gooch, F. Lewis (2), S. C. Piper, M. Sheppard, E. F. Stringer, R. Ritter, Mavis Wheatstone.

CLASS B—OPEN

- First “Portrait of a Gentleman,” J. R. Adamson
(Equal) “Impact,” H. C. Devine
Second “Lantern Phantasy,” Patricia Aston
(Equal) “Early Shadows,” Rosemary Johnson
“Lunch Hour Rush,” K. C. Kirk
Third “Tranquil Waters,” S. G. Apelt
(Equal) “Guardian of the River,” R. S. Cooper
“Tree Study, Tumut,” D. A. Read

Highly Commended: A. K. Anderson, J. Browne, H. C. Devine, D. N. Dove, E. Gordon, Rosemary Johnson, R. M. Kefford, N. Ozolins, A. Pinn, J. Rogers, G. Windle.

†Indicates reproduction in an early issue.

*Indicates new competitor.

Contest Rules were last published in October, page 635.

WELCOME TO NEW COMPETITORS FOR JANUARY

We welcome to the ranks of newcomers who have “taken the plunge” the following six workers, initials being: J.E.B. (Buranda), E.B.C. (Belgovich), J.G.D. (Launceston), J.N.L. (Regent), A.M. (Glebe), and M.A.S. (Somerton). One Third (Equal) and three H.C.’s were gained by the group.

CAPTIONS AND TECHNICAL DATA

Architectural—Pages 41-53:

Past and Present, M. Farrawell.—Third (Equal), Class A, Set Subject for September. Exp. 1/25 sec., f/22, Super-XX, K2 filter, reflex.

Fuller’s Bridge, A. K. Dietrich.—Second (Equal), Class B, Set Subject for September. Exp. 1/100 sec., f/5.6, Super-XX, light yellow filter, reflex.

The Modern Trend, E. F. Stringer.—Third (Equal), Class A, Set Subject for September. Exp. 1/100 sec., f/11, Super-XX, yellow filter, reflex.

The Archway, H. L. Harding.—Third (Equal), Class B, Set Subject for September. Exp. 1/50 sec., f/11, Super-XX, K2 filter, Six-20 Kodak ‘B’.

Sky-line, I. H. Caldwell.—Highly Commended, Class A, Set Subject for September. Exp. 1/50 sec., f/8, Super-XX, K2 filter, reflex.

Inside St. Andrew’s Cathedral, M. J. Wright.—First, Class A, Open for September. Exp. 10 mins., f/22, Super-XX, Speed Graphic.

Sunlit Seclusion, M. J. Wright.—Second (Equal), Class A, Open for July, 1952. Exp. 80 secs., f/22, Super-XX, Speed Graphic.

Lighten Our Darkness, D. M. Saunders.—Third (Equal), Class B, Set Subject for September. Exp. 1/25 sec., f/16, Super-XX, K2 filter, Folding Brownie.

Venerable Stones, M. Potter.—Third (Equal), Class B, Set Subject for December, 1949. Exp. 1/50 sec., f/11, Super-XX, Ensign Auto-Range.

The Doorway (Mitchell Library), Rosemary Johnson. Second (Equal), Class B, Set Subject for September. Exp. 1/100 sec., f/5.6, Super-XX, reflex.

Sanctuary, G. L. Searle.—First (Equal), Class B, Set Subject for September. Exp. 1/25 sec., f/22, Super-XX, reflex.

Dusk Over Adelaide, C. S. Christian.—First (Equal), Class A, Open for April, 1952. Exp. 1/25 sec., f/8, Super-XX, reflex.

Sun in a Room, J. Rogers.—Third (Equal), Class B, Open for October. Exp. 1/25 sec., f/22, Super-XX, folding camera.

Altered Binding of ‘The A.P.-R.’

The current volume of *The A.P.-R.* introduces a new type of binding. By replacing the “drawn-on” type of binding by the “saddle stitch”, wider margins can be obtained and thereby a more attractive page layout. This type of binding is also superior in production and may perhaps be appreciated by the many doing their own hand-sewn binding of the Annual volumes year by year.

Review of December Portfolio

Continued from page 35

tells us, he went to considerable pains to avoid streaks of light from passing ferries, but even more important is the fact that the bridge was in its unfinished state and lacked the disturbing formality of the horizontal roadway and its hangers.

Finally, we come to “Departure”—a clever selection for the final picture of the album. Maybe, a better title would have been “Bon Voyage” to this most excellent collection. In this picture Caz has wisely eliminated the usual nondescript crowd and the firmly-held streamers; instead he has waited until the majority of the streamers—and perhaps some friendships—were broken, maybe forever. That is as may be, but the friendship that we feel with the artistic expression of Harold Cazneaux is unlikely ever to be broken.

The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

CAMERA CLUB OF SYDNEY

A Still-life Competition was the highlight of the meeting held on Nov. 4 and the high quality of the exhibits presented the judges with quite a difficult task in making their decisions. Awards for the competition were:

A Grade: 1, J. Hoey; 2, S. H. Lofts; 3, S. H. Lofts; HC, B. Gibbons.

B Grade: 1, K. Dietrich; 2, S. Ridley; 3, K. Dietrich.

Subsequently, the print criticism which was given by the advanced members proved very constructive, and beginners and members were able to see examples of high quality work and just what makes them award winners or not.

The meeting held on Nov. 18 was attended by a large roll up of members who were well rewarded by a practical demonstration of Projection Printing by one of our older members, Mr. G. Silver. The lecturer commenced by showing members by means of diagram sketches the principles employed in a modern enlarger and then went on to demonstrate the painstaking efforts required to make an exhibition enlargement. The example used by Mr. Silver was a flash shot of two ballet girls taken on 35mm. film which he enlarged to approximately 20" by 30". In the making of the enlargement Mr. Silver demonstrated such controls as diffusion with the use of cellophane and holding back areas of the print during the exposure.

Thanks are due to Mr. Silver for a very interesting and instructional demonstration from which all the members have surely profited. L.F.

WOLLONGONG CAMERA CLUB

The November meeting was held in the Guides' Hall at 8 o'clock on 24th Nov.

President Bert Chambers occupied the chair, assisted by Secretary Bob Jessop with a large attendance of members. The principal topic of the evening was the 'six prints from the one negative' project.

Composition being the object of this work and it being his speciality, Bill Houghton led the discussion, which at times became rather heated.

An innovation 'Question Time' was introduced. The main queries were on 'speed and its treatment'.

The Monthly Competition prints were then hung and judged. A 'B' grade credit was awarded to John Ford for a fine snow and water study, while two 'A' grade credits went to Bert Anderson for a really magnificent study of a seagull in flight and a very fine print of a gumtree bole.

Judges' summary was given during the supper which wound up the evening. R.L.

N.S.W. POLICE PHOTOGRAPHIC CLUB

Membership of the Club is on the increase despite transfers of a number of members away from Sydney.

The syllabus which is a very full one, has been excellently maintained and the standard of the talks and demonstrations at Club meetings has been very high.

Recent meetings have featured Dr. A. E. Chaffer, A.P.S.A., on 'Portrait Lighting', and Mr. R. E. Nasmyth on 'Toning'.

The first competition of the Club produced a showing of 50 prints, mounted in accordance with best traditions. The judge, Mr. K. D. Hastings of the Sydney Camera Circle, commented upon the excellent quality of the prints; he added that any club which could produce such a fine exhibit on its first competition should go a long way in pictorial photography. It is interesting to note that although some of the club members have been taking and processing photographs for many years, most of them have never previously presented a picture for competition and criticism.

The top scorers were: N. A. Merchant, 10 pts.; M. S. Small, 9 pts.; M. L. Challenger (2 prints), 9 pts.; W. Salmon, 8 pts.; L. Sharpe, 8 pts.; H. Ryan, 8 pts. M.L.C.

THE MANLY CAMERA CLUB

An Open competition night was held on Nov. 13 and for the judging and criticism we were pleased to welcome Mr. G. S. Gow, President of the Y.M.C.A. Camera Circle. He made awards to: A Grade: J. G. Jude, F. B. Solomon, G. Hollingworth, Miss O'Neill, E. B. Cohen, K. Musgrave, and S. Scotchmer. B Grade: Mrs. N. E. Harrison, C. Harrison, and E. Were. Member G. Hollingworth gave a very interesting talk on his experiences of *Picture Making in the Snow Country*.

On Nov. 27 our competition *Along the Waterfront* was judged by Mr. K. B. Mossop, awards being: A Grade Mrs. M. Wheatstone, J. G. Jude, E. B. Cohen, and F. B. Solomon. B Grade: C. Harrison and A. R. Patterson. Member E. Were also gave an interesting talk on making monochrome prints from colour transparencies, in which he very ably explained his methods of working, exhibiting transparencies and the negatives and prints he obtained from them. Members were greatly impressed with the excellent results he obtained. F.B.S.

MARRICKVILLE DISTRICT PHOTOGRAPHIC SOCIETY

The General Meeting was held at the Marrickville Town Hall, on Nov. 12. The subject of the competition was *Seascapes* in which Mr. H. T. Smith of Marrickville took first place in A Grade. A number of new members was welcomed.

The December meeting will include a visit from the popular Miss Robin Farquharson who will assist the Publicity Officer in a demonstration of the use of flashlight in photography.

This Society is planning big things for 1953, including the publication of the Society's own paper, and a competition is under way for a cover illustration.

Any information regarding the Society can be obtained from the Publicity Officer, Mr. H. A. Little, Box 74, P.O., Marrickville, Tel. LM 1267; or the Hon. Secretary, Mr. K. J. Kaines, 9 Gladstone Street, Marrickville. H.A.L.

WESTERN AUSTRALIAN CAMERA CLUB INC.

The monthly meeting was held on 27th Nov., 1952, at "Bacon House", 723 Hay Street, Perth.

The competition subject for the evening was 'Australian Tree or Trees' and the few prints exhibited were of excellent quality. Points were won by: 1, L. Buzza; 2, E. Roche; 3, L. Buzza.

One of our own members, C. Kirton, gave the talk for the evening, choosing for his subject "Home-Made Photographic Equipment". He brought along various articles for demonstration, and many members were struck by his ingenuity in being able to make such workable equipment from ordinary every-day articles such as pudding basins, etc. A hearty vote of thanks was accorded the speaker at the end of his talk.

During the evening, Mr. K. Ottaway paid a tribute in connection with the recent passing of a club member of long standing, namely Mr. G. A. Parker. In his tribute, Mr. Ottaway said he "had never met a man who made so many friends".

A discussion arose during the evening regarding the advisability of obtaining more suitable rooms for the meetings of the club. It was moved and seconded that an effort be made in this direction. A.M.P.

GORDON PHOTOGRAPHIC SOCIETY GEELONG

The activities of the Gordon Photographic Society over the past few months have been largely of a practical nature. Many of the meeting nights have been devoted to demonstrations and lectures by the more advanced members and others experienced in photography. These include Mr. G. Stephens (Contact Printing); Mr. E. Rogers and Mr. W. J. Porter (Enlarging); Mr. S. Hill (Table Top Photography). Photographing Pottery, with the assistance of Mr. Felix (Pottery Instructor, Gordon Institute).

Mr. E. Rotherham and other members of the Melbourne Camera Club also gave some very instructive talks.

Owing to the greater interest being taken in colour photography, several evenings have been devoted to the projection of members' colour slides. Mr. D. Webb (Art Master, Geelong College), gave a very interesting talk entitled "Colour Harmony".

—Press Correspondent

KODAK CAMERA CLUB, MELBOURNE

After a long wait each member is now the proud owner of a badge showing he is a member of the Kodak Camera Club.

We had two meetings during the month of November on the 12th and 26th. The latter was a print discussion night, and the 12th was the evening that Mr. D. Davies gave us a talk on *The History of Photography*. He showed slides which depicted the phases through which photography had developed.

We have drawn up plans for a monthly Print Competition. The entries for the first competition have to be in by Jan. 14, our first meeting next year. We have decided on *Transport* as the set subject for this month. C.W.B.

BALLARAT CAMERA CLUB

At the General Meeting of the Ballarat Camera Club on Nov. 26 it was reported that rules and plans are well in hand for the exhibition in March. Fifty feet of space of the north wall of the Alfred Hall has been allocated and will accommodate approximately 300 prints. Additional space can be made available if necessary. As the show will probably be an annual event it is hoped to make stands of a permanent nature. To raise money for this purpose, an auction sale of

unwanted photographic material was conducted during the evening and a substantial sum was realised.

Mrs. Strange has just returned from Mildura and reported having spent an enjoyable evening at a meeting of the Sunraysia Camera Club, the members of which club showed interest in and expressed willingness to submit prints to Ballarat's forthcoming exhibition. Support has also been assured by the Victorian Association of Camera Clubs and the Australian Portfolio Photographic Society.

Earlier in the month, at an informal meeting, members occupied themselves with the arranging and photographing of arum lilies.

On Dec. 4, three members paid a visit to Melbourne and attended the Annual Exhibition and Social Evening of the Victorian Photographic Society. They enjoyed viewing the prints and Kodachrome slides, and agreed that by seeing the work of others it is easier to gauge the value of work done by one's own club members. M.S.

NORTHERN TASMANIAN CAMERA CLUB Tasmanian Exhibition of Photography, 1952

At 8 p.m. on 21st October, 1952, at the Launceston Art Gallery, Alderman Gellie officially opened the first post-war Exhibition conducted by the N.T.C.C. This ceremony and the subsequent screening of 45 accepted colour slides together with a special series of 50 colour slides on Launceston, was attended by well over 200 enthusiastic members of the public and club members.

The interest shown by the public throughout the exhibition, from the 21st to 28th October, 1952, far exceeded the expectations of the committee. The conditions under which the prints were hung in a very fine wing of the Art Gallery devoted entirely to the show, made the task of displaying prints to the best advantage a comparatively easy one.

An added attraction was the fine portfolio of 28 colour prints kindly loaned by Kodak Ltd. for the occasion, together with four invitation panels of six prints each from leading professionals of Launceston.

Top honours for both Print and Transparency Sections went to O. Truchanas of Hobart to whom the club extends heartiest congratulations. Merit awards went to:

Prints: A. P. Beswick, L. Hill (Devonport), J. Wm. Ikin, O. Truchanas.

Transparencies: J. M. Nichols, L. D. Crawford, L. J. McVilly.

On Saturday, 25th October, approximately 25 members and friends from S.T.P.S. paid us a fraternal visit which was greatly enjoyed by all.

On the Monday night following Hobart's visit two car loads from Devonport Camera Club and one car from Burnie made the trip and spent an enjoyable evening viewing the prints and the slides.

The committee feels the success of the Exhibition was in no small way helped by the following factors:

1. The enthusiastic assistance given by the Director of the Art Gallery, Miss Thompson.
2. The help given and loan of prints by Kodak Ltd.
3. The tape recordings giving commentary and background music for all slides screened.
4. The visits by Hobart, Devonport, and Burnie friends.
5. The fine job done by our two judges, Keast Burke and Clarence B. Young.
6. Congratulations and sincere thanks to Brian Widdowson, Organiser, also Club Secretary, Athol Beswick, for a good job well done.

—Press Correspondent

THE STEREOSCOPIC SOCIETY

The Sydney members met on 25th Nov., to view a demonstration by Mr. E. G. Beard of 16mm. stereo movies in colour. Mr. Beard's apparatus is generally suitable for use with any of the cine sizes, and was shown as applied to the usual amateur cine camera and projector. It comprises a compact reflector of unusual design for taking, and an adjustable reflector, polaroid filters, and a patented screen of high reflectivity for projection. A remarkable illusion was attained of looking through a window at a bright and colourful scene of real life.

Among the visitors were Mr. D. Holland, from Canada, who showed some remarkable slides of North American scenery and some greatly coveted apparatus from the U.S.A., and Mr. R. F. Courtney, from Melbourne, who is Australian Colour Folio Secretary, and has for some time organised similar meetings of the Melbourne members.

Anyone interested in stereoscopy is welcomed at these meetings, and is invited to communicate with Mr. R. Courtney, 210 Spencer Street, Melbourne, or with Mr. R. G. Robertson, 25 Weetalibah Road, Northbridge. R.G.R.

BRISBANE CAMERA GROUP

Lecture night, held on Nov. 17, was attended by 34 members and several visitors. The meeting was presided over by Mr. F. L. Masters and the Group again had the benefit of the experience of Mr. R. Gregory, A.R.P.S., who gave an exhibition of his beautiful colour transparencies. His subject was *Flowers* and he very ably discussed both the photographic and botanical aspects of the display. All members really enjoyed the show and agreed that they had indeed learnt something.

Our Annual General Meeting was held on Dec. 1, and was attended by 31 members. The main business was the presentation of reports and the election of officers for 1953 which resulted: *Patron*, D. McInnes; *President*, F. L. Masters; *Vice-President*, I. Barnbaum; *Secretary*, R. Close; *Assistant Secretary*, A. Thompson; *Minutes Secretary*, Miss G. Filer; *Treasurer*, D. Smart; *Publicity Officer*, R. Cohen; *Judges*, Miss Holiday, Messrs. R. Gregory, A.R.P.S. and G. Grant-Thomson, A.R.P.S. In addition to the above-mentioned office bearers we have two *Print Directors*, a *Librarian*, an *Executive Committee* of seven members, a *Social Committee* of seven, two *Field Day Organisers*, a *Magazine Committee* of six, a *Disputes Committee* of four and a *Grading Committee*.

It is expected that big things will be done in the New Year and all office bearers and members are prepared to ensure that this will be so. A.T.

WAVERLEY CAMERA GROUP

The third meeting of the Group was held on Nov. 14. The President, Mr. J. Browne, presided and after general business, the Vice-President, Mr. L. G. Clark, gave a lecture on *The Scope of Photography*, reviewing some of the techniques and aspects of photography that will be covered in later lectures and demonstrations. Data sheets on various aspects of photography will be made available to members and this should prove a valuable service. Competitions and outings are also to be arranged.

Membership at present is small and new members will be welcomed. Enquiries should be directed to the Secretary, Mr. F. H. Green, 20 Wellington Street, Bondi, N.S.W. L.G.C.

PHOTOGRAPHIC SOCIETY OF PAPUA

The Photographic Society of Papua held its second annual Photographic Exhibition of members' work on the 26th, 27th and 28th September. The exhibition was staged in the Arts Theatre, Port Moresby and was open to the public. The official opening was performed by the society's patron, His Honour The Acting Administrator, Mr. D. M. Cleland, who also announced the award winners.

The complete hall was utilised in staging the exhibition, two-thirds of the space being devoted to the display of prints on double-sided stands running across the hall, whilst one end was converted into a theatre for the screening of colour transparencies. These screenings, which took place at intervals throughout the exhibition, were of approximately 15 minutes duration. A powerful projector, loaned by the Department of Education, was used for rear-projection onto a screen set well back on the stage and nicely surrounded with curtain drapings, which made a very fine setting. These sessions proved to be a very popular feature of the exhibition.

There was a total of 150 prints on display, of which approximately 90 were competitive. The remainder comprised loan collections: Clarence B. Young's one-man exhibit, *Colourful Nondugl*; Geo. Brown's documentary set of *Rubber Industry in Papua*; and documentary prints loaned by the Department of Education. Over 400 people viewed the exhibition and the organising committee has every reason to be pleased with the result.

In the competitive print section the awards were: 1, *Sunset at Gunalong*, F. Warren; 2, *Moses*, K. Gorringer; 3, *Canoe Racing*, G. Warr; and in the colour transparency section: 1, *Canoe Racing*, K. Gorringer; 2, *Ela Beach*, B. Madsen; 3, *Captain Cook's Cottage*, K. Gorringer.

The judging of both competitive sections was carried out by a panel of three judges, namely, W. L. MacGowan, T. I. McKie, and W. H. Fitness.

The second meeting of the month was held on Sept. 24. The attendance of 24 members was the greatest in the history of the society. The speaker, W. Fitness, gave a talk and demonstration on portrait lighting. Members took full advantage of the invitation to bring their cameras for the purpose of photographing the pleasant, co-operative and photogenic model, Miss Prue Delaney.

Our first meeting for October was held on 8th of the month. Unfortunately the scheduled speaker was unable to attend. In keeping with the committee's ability to cope with such emergencies, a *Quiz Session* was instituted. Two senior members, F. Warren and W. Fitness, acted as the *Brains Trust* and were subjected to a diversity of questions on all phases of photography. There was a good attendance and all agreed that the night was, as usual, a great success.

Attendance at meetings twice every month prove that the Society is in a healthy condition. The light supper, provided by the lady members, after the serious business of the evening has been completed, is largely responsible for the friendly and social nature of the meetings and the happy atmosphere and general discussions that have been a great help to many members. W.F.

Owing to the shortage of space this month we regret that it has been necessary to hold over the reports of the following Societies until next issue: Newcastle Photographic Society; Melbourne Camera Club; Photographic Society of Victoria; Preston Photographic Society.



First: SUNSET AT GUNNALONG

F. F. Warren



Second:

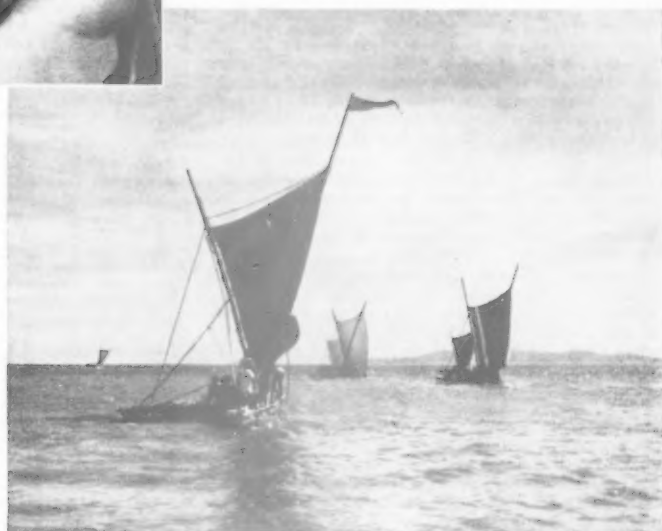
MOSES

K. R. Gorringe

PHOTOGRAPHIC SOCIETY OF PAPUA

1952 MEMBERS' EXHIBITION

Award Prints



Third:

CANOE RACING

G. R. Warr

The 'Last Page'

THE AUSTRALIAN MUSEUM FILM PROGRAMME FOR JANUARY SCHOOL VACATION, 1953

It is planned to screen motion-picture films (as listed below) for children, at 2.30 p.m. in the Lecture Theatre of The Australian Museum, College St., Sydney, on the dates listed. Admission Free. Total screening time about 30 minutes.

Several of the films are recent productions of award-winning standard. They are recommended to secondary biology and social studies pupils, as well as to primary children. Parents and teachers are welcome, provided there is enough seating for all the children wishing to attend. (Note.—No screening on Fridays). (For enquiries telephone B056, Extensions 2493, 2494, 2489.)

Mon., 5th: *Cicadas; Wanderer or Monarch Butterfly; Spiders.*

Tues., 6th: *Eskimo Hunters.*

Wed., 7th: *High Over the Border: Birds of the Seashore.*

Thurs., 8th: *Life on Western Marshes; Red Runs the Fraser.*

Mon., 12th: *Australia's Platypus; Spiny Ant-eater; Old Man 'Possum.*

Tues., 13th: *Walkabout.*

Wed., 14th: *Bower Birds.*

Thurs., 15th: *Coal; 250 Million Years Ago; Creatures of the Barrier Reef.*

Mon., 19th: *Koala; Kangaroos; Keith, the Wombat.*

Tues., 20th: *Web of Life.*

Wed., 21st: *Lyre Bird; Bird Lovers of New South Wales—The Story of the Gould League; Beware—Snakes!*

Thurs., 22nd: *Tjurunga.*

Following on our note last month concerning the proposed visit of Dr. C. E. Kenneth Mees, famous Kodak research scientist, to Australia, we have now received some detailed information.

Dr. Mees expects to arrive in Sydney by air on January 7th and to leave for Melbourne on the 11th. He will leave on the return trip to Sydney, travelling via Canberra on January 24th, and early in February will go on to New Zealand. In both centres he hopes to spend some time with Kodak staff people.

Kodak-Pathe (France) has announced the list of judges for the 18th Kodak International Salon. A panel of ten distinguished names is to be headed by Monsieur A. Garban, as President of the Jury.

University Microfilms (of Ann Arbor, Michigan, U.S.A.) has completed the microfilming of *The A.P.-R.*, Vol. 58, as part of its service to libraries of the world. The magazine is photographed two pages ("opening") at a time on 35mm. non-perforated 35mm. safety stock. The technical quality is admirable.

"The Nation's Tribute to Harold Cazneaux" (in recorded form) will shortly be going on tour throughout the Commonwealth. The first showing will probably be in Melbourne under direction of the newly-formed Victorian Association of Photographic Societies. Other early showings will probably be in Adelaide, Mildura and Newcastle.

ROYAL PHOTOGRAPHIC SOCIETY CENTENARY CELEBRATIONS

On Tuesday, 20th January, 1953, the Royal Photographic Society will reach the hundredth anniversary of its formation, and a special lecture on "The Centenary of the Royal Photographic Society" will be given by Mr. Bertram Sinkinson, F.R.P.S., one of its Vice-Presidents, in the lecture theatre of the Royal Society of Arts, John Adam Street, Strand, London, W.C.2, where the first meeting was held a century ago. During the course of his lecture Mr. Sinkinson will reconstruct the atmosphere of that first meeting and show how the society has since developed.

The lecture will commence at 3.30 p.m. Admission will be free but by ticket only, obtainable on application to the R.P.S. Secretary at 16 Princes Gate, London, S.W.7.

During the evening of the same day the society will hold a banquet at Claridge's Hotel, London, when Their Royal Highnesses The Duke and Duchess of Gloucester will be the principal guests. Among other distinguished guests will be the President of the Royal Society, the President of the Royal Academy of Arts, and the Chairman of the Royal Society of Arts.

Throughout the year the society will be organising a series of special monthly exhibitions and lectures of outstanding quality. The exhibitions will cover colour, pictorial, scientific, medical, commercial, industrial, press, nature and architectural subjects. There will also be a show of photographs and apparatus from the society's collections. During January a selection of the work accepted this year for the Society's Associateship and Fellowship will be shown.

A brief history of the society and a complete programme of the year's events is being prepared for circulation to every member.

One of the major events of the year will be an International Conference on the Science and Applications of Photography, which will be held in London from September 19 to 25. An ambitious programme is being prepared and is likely to attract many distinguished scientists and technologists from other countries. The conference will consist of papers, discussions, visits and social events. It has been divided into five main sections, so as to cover the specialized interests of those expected to attend, namely, photographic science, cinematography and colour photography; technique and scientific applications of photography; photomechanical processes; documentation, abstracting and education.

(Press Release)

The Public Library of New South Wales (Mitchell Library) is giving consideration to a plan for the regular accession of outstanding examples of Australian pictorial photography.

Only two Australians submitted work to the Fifth Mysore, and but one was successful; this was Ivan Yakovenko (Tasmania), with "My Grandpa" and "Tanichka."

Loan collections of groups of natural history photographs were recently made available to the Clarence Valley Field Naturalists' Club (Grafton, N.S.W.) and to the Burnie Field Naturalists' Club.

A. L. M. Sowerby, Editor of *The Amateur Photographer* (London), has promised to air-mail to the A.P.-R. details of any Australian and New Zealand awards in the A.P. Annual Overseas Competition, entries for which closed December 31st, 1952.

IMPORTANT—Kodagraph Eradicator

The suggestion was contained in the advertisement for the above chemical preparation which appeared in the November 1952 issue, to the effect that this chemical preparation was a substitute for Farmer's Reducer for local reduction. Actually, this is not the case; the Eradicator can only be used when the total elimination of any particular tone in small areas is required, i.e., right back to white paper. For instance, the Eradicator is excellent for removing black spots, the action being practically instantaneous.

CORRECTIONS: December, 1952 issue.

We regret to report that two errors of a minor nature crept into last month's issue. The corrections are as follows:

Page 735.—The artist depicted is Gus Bluett and not Fred Bluett; the latter was his father.

Page 764.—The correct spelling of the Greek name is Theseus.

* * *

CORRECTION: July, 1952 issue.

In the July issue of the *A.P.-R.*, there is an article on B/C Flash. It seems that the diagram on page 425 may be incorrectly drawn regarding the condenser discharge. As shown, the condenser discharge will not fire the bulb. The switch wire to the socket needs changing to the other leg of the bulb, and the resistor transferred to battery lead as shown underneath.—E.P.

* * *

Harold Cazneaux and his good wife were interested spectators, on the morning of November 27, at the machining of the December *A.P.-R.* at the plant of Waite & Bull. This was the first occasion on which Caz had seen his work being printed by letterpress and he was thrilled to see the 'runs' of the large 30" by 40" sheets of art paper, each carrying about fifteen reproductions of outstanding pictures from his life's work.



THE WATER SPRITE

Some time ago, during a holiday by the sea, Mr. S. A. Martin of Kingsford made a number of exposures on two kiddies playing in the surf. After the best of these had been selected and the remainder discarded the incident was entirely forgotten.

During a recent clean-up, however, Mr. Martin re-discovered one of the prints and he was astonished to note the *Water Sprite* between the two girls with outstretched arms as if protecting them.

Going over the incident again, Mr. Martin recalls that the sea was fairly rough at the time and he used an exposure of 1/150 second which "froze" the slow moving foam into the grotesque shape shown in the accompanying picture.

* * *

E. A. Lloyd (Sydney) completed fifty years with the company on November 7, 1952.

The Third

"A.P.-R." Kodachrome Slide Contest

Details are as follows:

Transparencies will be judged by a panel from *The A.P.-R.* Editorial and Kodak Technical Services Staffs.

The contest is open to all amateurs (as specified in the normal *A.P.-R.* monthly contests). Up to twenty Kodachrome slides may be submitted by any one entrant. Entries are limited to standard 24 by 36mm. or 28 by 40 (Kodak Bantam) sizes.

Two Guineas will be awarded to each of the five best entries, while a further ten awards of One Guinea each will be made for the next ten selections. Not more than two prize orders will be awarded to any one competitor.

Closing date: April 30th, 1953. All entries to be addressed to *A.P.-R.* Kodachrome Contest, Box 2700, G.P.O., Sydney, preferably by registered post.

Rules:

- (a) Each slide to be individually titled and to carry competitor's name.

- (b) Each slide to be enclosed in an individual envelope endorsed as above (also address) and any technical details.

- (c) Each mount to be thumb-marked for projection, i.e., spot at bottom-left corner when correctly viewed in the hand.

If possible, a public showing of the slides will be arranged.

It is planned to reproduce the five best slides in full colour in the *A.P.-R.* later in 1953.

The *A.P.-R.* reserves the right to duplicate the prizewinning slides, such duplicates to form the basis of a permanent collection.

All entries will remain the property of the competitor and will be returned as soon as possible after the contest has ended.

Extreme care will be exercised with all slides submitted, but no responsibility for loss or damage during transit or during the contest can be assumed by *A.P.-R.*

Extend your range of picture-making with these handy lens attachments . . .



1. Austral Adapter Ring

The basic unit to widen the scope and efficiency of your camera—permits the ready interchange of numerous unmounted filters and auxiliary lenses. Comprises two parts: an adjustable Adapter Ring, and a Retaining Ring—each accurately made in strong lightweight metal alloy. Has slip-on mount with adjustable flange. Available in Series V and VI sizes. Series V fits these cameras: Baby Brownie, Brownie Reflex, Kodak Dualflex, Folding Brownie (Series II), Retina Ia, Ensign Ful-Vue, and Flexaret. Series VI fits: Six-20 Brownie C, D and E, Folding Brownie (f/6.3), Kodak "A", Retinette, Retina IIa, all other Ensign cameras. Prices: Ser. V, 25/-; Ser. VI, 25/9

2. Austral Lens Hood

Just as you would shade your own eyes from sun glare and reflections, so does the Austral Lens Hood protect your camera lens—hence sun glare is reduced to a minimum, with the result that your pictures will retain all the detailed crispness of the original scene. It is particularly handy for against-the-light pictures, whether by sunlight or floodlight. In use, the Austral Lens Hood screws into the Austral Adapter Ring, and replaces the retaining ring of that unit to hold the filter in position. Strongly made in lightweight alloy—dull-black inside. Prices: Ser. V, 17/-; Ser. VI, 17/6

3. Kodak Retaining Ring

Puts 'combination' into your outfit of lens attachments. It adds scope to your picture-making technique by making possible numerous groupings of lens attachments. Should you wish to use more than one lens attachment for the one exposure—say a filter, a close-up lens and a lens hood—the Kodak Retaining Ring becomes the 'connecting link' to bind all units into one complete assembly. Inside and outside threads ensure a safe, snug-fitting assembly. Of strong alloy metal, with milled edge.

Prices: Ser. V, 8/3; Ser. VI, 22/9; Ser. VII, 35/-; Ser. VIII, 14/7

4. Kodak Close-up Lens Attachment

Slip one of these handy aids over your camera lens and your picture-making will take on a new lease of life—full portraits and extreme close-ups are made easy. Of strong light alloy construction; slip-on mount with milled screw-in ring.

In five sizes. Prices: No. 210 250 ($\frac{1}{8}$ "), 23/9; No. 235 250 ($\frac{1}{4}$ "), 23/9; No. 285 320 (1"), 29/-; No. 250 ($\frac{1}{2}$ "), 33/6; No. 370 ($1\frac{1}{16}$ "), 43/6

5. Kodak Filters (for Retina Cameras)

Mean better pictures for proud Retina owners. Of fine quality optical glass fixed in chromium screw-in mount with milled edge. Each is packed in a clear plastic case. Colours are: Light yellow, medium yellow, green, orange, red, blue, and ultra-violet. Sizes: 27mm. (for Retina Ia, f/3.5), and 32mm. (for Ia, f/2.8), IIa, and Retinette). Retina Lens Hoods and Auxiliary Lenses NI, NII, and NIII also available.

Prices: For Retina Ia (f/3.5), Yellow, 26/7; other colours, 32/9 For Retina Ia (f/2.8), IIa, Retinette, Yellow, 32/9; other colours, 36/6

6. Handcross Filter Holder and Lens Hood

Very handy for use with cameras of different sizes. Combines filter holder and lens hood to accept filters up to 38mm.; fits any lens mount from 21 to 42mm. Can be fitted in a second—strong adjustable spring clamps grip the lens mount, quickly and securely. Precision made in metal with detachable lens hood. Price: 34/6

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ENSIGN FUL-VUE

MODEL II

Your old favourite with the latest ideas... all designed to simplify picture-making and yield crisp, clear, satisfying snapshots.

1. So smartly styled—a truly exciting camera to give or to receive. Ideal for that special gift.

2. Unique design permits brilliant viewfinder to show big, clear picture image.

3. Perfected 3-position Ensign lens allows wider focusing scope (2yds., 3-5yds., 6yds.-inf.)

4. Flash-synchro. shutter for indoor action shooting; also has regular I and T settings.

5. Safety cover over ruby viewing window for use with fast Kodak Super-XX film.

6. Strong all-metal body will serve a lifetime; plastic shoulder strap for safety.



Price:

£3/16/3

Loads with Kodak V120 film for 12 pictures, 2½ by 2½ ins.

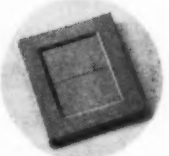
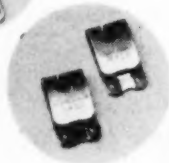
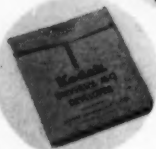
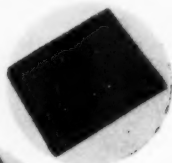


Double

*your picture pleasure
with this handy darkroom kit...*

The fun you get out of taking pictures is doubled when you develop and print them yourself. The people and scenes you've snapped form into sparkling prints . . . right before your eyes.

Developing and printing is easy with the new, unique Kodak Photo-Finishing Kit . . . and fascinating too. You'll really be proud to own and use one of these exciting outfits.



Here you see exactly what the Kodak Photo-Finishing Kit contains—except, of course, the lid. Reading anti-clockwise from the top left, they are: Processing tray, Kodak Universal M-Q Developer, graduated glass measure, stirring rod, Austral Thermometer, two Kodak Junior Film Clips, Kodak Acid Fixing Powder with Hardener, sponge, Velox paper, printing frame, Kodak Printing Masks, and darkroom lamp (with safelights).

In this array there is included everything you need to enjoy the thrill of making prints from your own negatives. You can work in any average room at night with the blinds pulled down and the lights turned out or strongly subdued—remember that white light must not strike the paper.



Develop and print your own films
with this exciting and practical

KODAK PHOTO-FINISHING KIT

Above you see the ingenious Kodak Photo-Finishing Kit—it contains all the materials required for the successful tray development of your Kodak films. This kit is unique in that the strong, all-moulded plastic base and lid actually become the processing trays—the base is divided into two compartments to contain developer and water respectively, whilst the lid holds the fixer. An electric ruby globe is available separately if you prefer to use it instead of the battery-type darkroom lamp. Start now to *double* your picture pleasure . . . invest in a Kodak Photo-Finishing Kit and enjoy the *real* thrill of picture-making.

Price: £3 10 —

Ask to see it at any Kodak Dealer or Store

Photography at work

for the farmer . . . and you



Through motion pictures and slide films, photography helps the farmer to visualize more quickly and completely new ways to increase yield, conserve his land, and lighten his labour. Thus he can provide more food for more people while getting a better return for his work.

Through its many applications in agriculture, industry, medicine, education, and government, photography is at work to benefit you and your community.

KODAK

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THROUGH PHOTOGRAPHY